THE

DULCIMER:

OR THE

NEW YORK

COLLECTION OF SACRED MUSIC.

CONSTITUTING A

LARGE AND CHOICE VARIETY OF NEW TUNES;

ANTS ANTHEMS, MOTETTS, &c., FROM THE BEST FOREIGN AND AMERICAN COMPOSERS, WITH ALL THE OLD TUNES IN COMMON USE.

TOGETHER WITH

A Concise Elementary Course,

PLIFIED AND ADAPTED TO THE CAPACITIES OF BEGINNERS.—THE WHOLE COMPRISING THE MOST COMPLETE COLLECTION OF SACRED MUSIC EVER PUBLISHED.

BY I. B. WOODBURY,

ORGANIST AND DIRECTOR OF MUSIC AT THE RUTGERS STREET CHURCH, EDITOR OF THE AMERICAN MUSICAL REVIEW, AND AUTHOR OF VARIOUS MUSICAL WORKS.

BOSTON: W. J. REYNOLDS AND COMPANY.

AND SOLD BY THE BOOKSELLERS GENERALLY THROUGHOUT THE UNITED STATES.

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division SCB

Section 2719

THE

DULCIMER:

OR THE

NEW YORK

COLLECTION OF SACRED MUSIC.

CONSTITUTING A

LARGE AND CHOICE VARIETY OF NEW TUNES;

CHANTS, ANTHEMS, MOTETTS, &c., FROM THE BEST FOREIGN AND AMERICAN COMPOSERS, WITH ALL THE OLD TUNES IN COMMON USE.

TOGETHER WITH

A Concise Elementary Course,

SIMPLIFIED AND ADAPTED TO THE CAPACITIES OF BEGINNERS.—THE WHOLE COMPRISING THE MOST COMPLETE COLLECTION OF SACRED MUSIC EVER PUBLISHED.

BY I. B. WOODBURY,

ORGANIST AND DIRECTOR OF MUSIC AT THE RUTGERS STREET CHURCH, EDITOR OF THE AMERICAN MUSICAL REVIEW, AND AUTHOR OF VARIOUS MUSICAL WORKS.

BOSTON: W. J. REYNOLDS AND COMPANY.

AND SOLD BY THE BOOKSELLERS GENERALLY THROUGHOUT THE UNITED STATES.

1851.

LIBRARY OF PRINCETON THEOLOGICAL SEMINARY JUL 19 1932

...movable, in all the

...now be practised, pro-

PREFACE.

The rapid and steady advance in music, more particularly in the village choir and singing school, in all parts of the United States, calls for constant improvements in the style and variety of our sacred music books. It has been proved again and again, that the heavy chorals of the old world (notwithstanding their intrinsic merit) are not adapted to the wants of this country. In the following pages we think we have met the wants of all. The great variety of style and adaptedness to the growing wants of our choirs and classes, together with the large numbers of individual compositions (there are upwards of *two hundred* different composers represented in this work), will, we think, warrant this assertion In the following synopsis, the connoisseur is made acquainted with some of the prominent features of the work.

Elementary Course.—This comprises full and copious rules, stripped of all technical terms that are not essential to the progress of the pupil, and can be used with or without the blackboard. The exercises are generally pleasing, and many rounds and pleasant melodies are found to interest the pupil. The habit of singing sacred words in the singing school, merely for the purpose of practice, thus in a thoughtless manner rehearsing the words of sacred writ, we think very objectionable, and therefore have inserted an unusual number of melodies in the text-book, and tunes in the body of the work, for class practice.

Theory for playing by Figures.—Playing by figures is becoming so common that no work would be complete without instruction on this subject. It is presumed that sufficient insight has been given in the short and concise rules laid down, to enable the pupil, even without an instructor, to play common psalmody by figures, on the Organ, Melodeon, Seraphine, or Piano-Forte.

New Tunes.—There are more than Four Hundred tunes and set pieces that are entirely new, or never before published in any church music book in this country, many of which were collected by the editor in person, while on a visit to Europe for this purpose. Usefulness in the arrangement has been the guide rather than novelty, although we think there is sufficient that is new to please the most fastidious.

Old Tunes.—All the old tunes of merit have been inserted. (between three and four hundred) comprising many that are now almost forgotten, although sung by our forefathers in the family devotions and sanctuary of God. The melodies and bases of these tunes are *unaltered.* Some of the intermediate parts are re-arranged to avoid false counterpoint, but never for the mere purpose of suiting *our own taste.*

Varieties of Metre.—There are upwards of sixty different metres in this work, and an index of first lines of all odd metre hymns in common use is found at the end of the book, with one or more appropriate tunes to each, thus enabling the chorister to select rapidly when sufficient time is not allowed, as is often the case in the services of the church.

Set Pieces for particular occasions.—These are adapted to Installation, Dedication, Ordination, Christmas, Thanksgiving, Fast, Independence, Burial service, Missionary meetings, Concerts of prayer, Marriage ceremony, and every other occasion of public interest in which music is called in to lend her elevating influence.

Chants.—This feature of the work will be found full and complete, having instructions in chanting, and upwards of fifty different sets of words adapted to all occasions of the church. The full service of the Episcopal church is inserted, and select portions of the Bible have been set for the use of our churches generally.

Music for Select Choirs and Societies.—To meet the wants of the community in this respect, an entirely new feature is added, which cannot be found in any other work of the kind. The *Oratorio of Absalom* has been arranged and composed expressly for this work. It comprises many of the classical gems from other oratorios and selections from the masses and concerted works of Haydn, Hummel, Beethoven, Romberg, Felton, David, Rossini, and other eminent composers. This oratorio is adapted expressly for those choirs and societies that are not able to perform so difficult works as the "Messiah," "Creation," &c. Any of the solos or choruses may be sung separately, (many of them being suited to various occasions of the church service,) and the accompaniments will be found simple and capable of being performed by amateur musicians that have not had much experience in this style of music. If certain parts of the oratorio are found too difficult, they may be omitted as a general thing without injury to the composition as a whole. It is the intention of the author, to arrange separate orchestral parts for instruments to most of the set pieces and some of the tunes—thus perfecting the work in all its departments, and making it worthy a place in the library of every musician in our land.

Amount of Music.—There are in the DULCIMER about seven hundred tunes, upwards of one hundred and twenty-five select pieces, and about one hundred elementary exercises, rounds, melodies, &c., for class practice; comprising in all nearly *one thousand* different compositions.

Mechanical Execution of the Work.—The style of printing will in many important respects be found superior to any work ever before offered to the public. By using the new and beautiful diamond type, so much in vogue in Europe, we have been enabled to present nearly double the matter that the old form of type would have allowed, and this too without raising the price above that of Church music books that have not half the amount of music in them.

Entered according to Act of Congress, in the year 1850,
By I. N. WOODBURY,
In the Clerk's Office of the District Court of the United States for the Southern District of New York.

AVISON, 38 Gold street, N. Y.

Printed by C. A. ALVORD 31 Gold st.

ELEMENTS OF MUSIC MADE EASY

LESSON I.

THE elements of music may be classed under four heads, or distinctions.
Under the first head, sounds are *long* or *short*. (TIME.)
Under the second, they are *high* or *low*. (MELODY)
Under the third, they are *loud* or *soft*. (EXPRESSION.)
Combination of sounds, or HARMONY, forms the fourth distinction.

REMARK.—These distinctions should be practised separately, until each is thoroughly understood, both theoretically and practically, by the beginner.

Perpendicular lines, with the spaces between them, are termed *bars* and *measures*, thus:

bar. | measure. bar. | measure. bar. | measure. bar. |

In order to give variety to the time in music, the measures are divided into parts usually denoted by figures, thus:*

2. | | | | | | | Double measure.

3. | | | | | | | | | Triple measure.

4. | | | | | | | | | | | | | Quadruple measure.

6. | | | | | | | | | | | | | | | | | | Sextuple measure.

NOTE.—Let the teacher turn to different pieces of music, and request the pupils to name the kind of time of each piece, until ready answers are obtained.

QUESTIONS.—1. Into how many distinctions do we divide the elements of music?—2. Name the first distinction; the second; the third; the fourth.—3. Name these perpendicular lines (pointing to them in the book or on the blackboard.)—4. What are the spaces between the bars called?—5. How many varieties of measure have we?—6. What figure indicates the first variety? what the second? what the third? the fourth?—7. Give the name of each variety.—8. Into how many parts is double measure divided? triple, &c.?—9. How many bars and measures have we, in each of these examples?

☞ Sing a few tunes by rote from the commencement of the class.

* Some writers designate double measure by the letter C with a bar across, thus 𝔠; and quadruple by the letter C, thus C.

LESSON II.

IN order to perform music with accuracy, a motion of the hand is necessary, called beating time. Double measure has two beats in a measure, thus:

2. | Down, | Up, | Down, | Up, | Down, | Up.

Triple measure has three beats, thus:

3. | Down, | Left, | Up, | Down, | Left, | Up, | Down, | Left, | Up.

Quadruple measure has four beats, thus:

4. | Down, | Left, | Right, | Up, | Down, | Left, | Right, | Up, | Down, | Left, | Right, | Up.

Sextuple measure, six, thus:

6. | Down, | Down, | Down, | Up, | Up, | Up, | Down, | Down, | Down, | Up, | Up, | Up.

Or two, thus:

6. | Down, 1 2 3, Up, 4 5 6, | Down, 1 2 3, Up, 4 5 6,

when rapidity in execution is necessary.

NOTE.—The pupil should be careful to move the hand promptly in beating time, as this is indispensable to a correct performance. He should also, from the commencement, make it an *invariable* rule to *beat the time*, notwithstanding the effort which may be required to acquire this *most important* requisite to correct mechanical execution. Some beginners may find it necessary to omit singing for awhile, in order to devote all their attention to the manner of beating time.

No teacher can expect to be successful, unless he insists upon the observance of the above instructions. Let the right hand of every pupil be made to move with accuracy and ease, the motion proceeding from the wrist, with the arm immovable, in all the varieties of measure, before attempting the voice.

Exercises, something like the following, should now be practised, pronouncing one word or syllable to each beat.

2. Down, up, | one, two, | loud, soft, | roam - ing, | flow - ing, &c.
3. Down, left, up, | one, two, three, | loud, soft, soft, | wil - ling - ly, &c.
4. Down, left, right, up, | one, two, three, four, | loud, soft, loud, soft, | gen - tle - man - ly, | rep - u - ta - bly, &c.
6. Down, down, down, up, up, up, | one, two, three, four, five, six, | loud, soft, loud, soft, loud, soft, | in - stru - men - tal - i - ty, &c.

QUESTIONS.—1. What do we mean by "beating time?"—2. What is its use?—3. How many beats has double measure? how many triple? quadruple? sextuple?—4. What distinguishes the different varieties of measure?—5. Should the pupil find difficulty in singing and beating time together, what course should be pursued?—6. What should never be omitted, in order to execute music in time?—7. Which hand should be used in beating time?—8. Whence should the motion proceed?—9. A word of how many syllables represents double measure? triple? quadruple? sextuple?

LESSON III.

OF ACCENT, OR LOUD AND SOFT SOUNDS. (Expression.)

IN order to give more expression to music, certain sounds should be sung louder than others. This is usually termed *accent*, and corresponds to the accent of the words which are set to the music. The accent should be laid on the *first* beat in double and triple measures; the first and third in quadruple; and first and fourth in sextuple. All these rules are subject to exceptions, as will be shown hereafter.

Let the pupil practise all the varieties of measure, using the word *loud* on the accented, and *soft* on the unaccented parts of the measure.

OF THE CHARACTERS USED TO DENOTE THE LENGTH OF SOUNDS.

Long and short sounds are represented by characters called notes, thus:

The whole note (Semibreve,) represented by the fig. 1,*
is equal to two halves, (Minim,) " " 2,*
four quarters, (Crotchet,) " 4,*
eight eighths, (Quaver,) " 8,*
sixteen sixteenths, (Semiquaver,) 16,*
32 thirty-seconds, (Demisemiquaver,) 32.*

RESTS AND DOTTED NOTES.

Characters indicating silence in music are termed rests, and each note has a corresponding rest, thus:

Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. Thirty-second rest.

A dot after a note or rest adds one half to its value; thus, . a dotted whole note is equal to three halves, a equal to three ; a dotted rest, thus, ., is equal to three half rests, thus, ; a- equal to , &c.

A second dot adds one half to the first dot, thus:
is equal to ; is equal to , &c.

EXERCISES IN LONG AND SHORT SOUNDS AND RESTS.

Sing one La to each note.

REMARK.—The stems of notes may turn up or down, and be connected thus: and their value is not changed. A whole rest in a measure alone indicates that it is to be counted in silence; hence the whole rest is also called a whole measure rest.

QUESTIONS.—1. What is accent?—2. Which beat is accented in double measure? triple? quadruple? sextuple?—3. What are those characters termed which represent the length of sounds?—4. What name is given to the longest note? the next? the next? the next? &c.—5. How many half notes to a whole? how many quarters? how many eighths? &c.—6. How many quarters to one half? how many eighths? how many sixteenths &c.—7. How many eighths to one quarter? how many sixteenths? how many thirty-seconds?—8. How many sixteenths to one eighth? how many thirty-seconds?—9. What are characters indicating silence called?—10. On which side of the line is the whole rest? half? &c.—11. Which way does the quarter rest turn? eighth? &c.—12. How much does a dot add to the value of a rest or note?—13. A dotted whole is equal to what three notes? a dotted half? quarter? &c.

NOTE.—The ingenious and careful teacher will vary these, as well as other questions, in many ways, to afford variety and instruction.

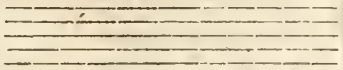
* The pupil will take notice that the lower figure at the commencement of a piece of music, represents the kind of notes, or rather their value in a measure, and the upper, the kind of measure.

LESSON IV.

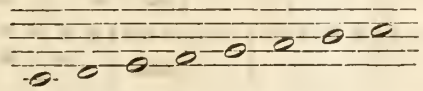
SECOND DISTINCTION—HIGH AND LOW SOUNDS, OR MELODY.

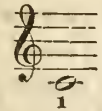
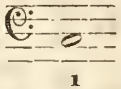
A REGULAR series of eight notes, all differing in pitch, is termed *the diatonic scale.* The numerals, one, two, three, &c., are used to designate these eight sounds. The first seven letters of the alphabet are also used; C being applied to one, D to two, E to three, F to four, G to five, A to six, B to seven, and C again to eight. There are also seven syllables, namely, *Do, re, mi, fa, sol, la, si.*

Five lines and four spaces, thus,



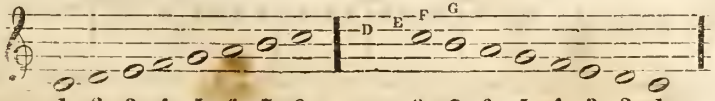
constitute what is called the staff, and it determines the pitch of sounds. Each line or space in the staff is called a degree, making nine in all; and as the compass of voices and instruments is much greater than the staff of five lines will allow, added lines below and above are used to any extent which may be necessary. The diatonic scale is placed on the staff thus:



Characters called *clefs* are used to denote where one of the scale is written, thus,  with the G or treble clef, and with the base or F clef, thus, 

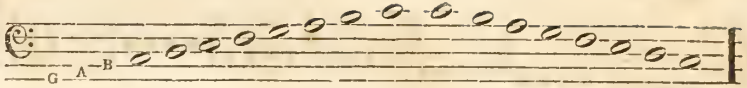
NOTE.—The order of intervals of the diatonic scale may be introduced here, or in Lesson 6, at the option of the teacher.

The scale with the G clef, together with numerals, letters, and syllables, is written thus:



	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
	C	D	E	F	G	A	B	C.	C	B	A	G	F	E	D	C
	Do,	*re,*	*mi,*	*fa,*	*sol,*	*la,*	*si,*	*do.*	*Do,*	*si,*	*la,*	*sol,*	*fa,*	*mi,*	*re,*	*do.*
Pronounced.	*Do.*	*ra.*	*me,*	*fah,*	*saul,*	*lah.*	*se.*	*do.*	*Do,*	*se,*	*lah,*	*saul,*	*fah,*	*me,*	*ra,*	*do*

The F clef is written thus:



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C.	C	B	A	G	F	E	D	C
Do, re,	*mi, fa,*	*sol, la,*	*si,*	*do.*	*Do,*	*si,*	*la,*	*sol,*	*fa,*	*mi,*	*re,*	*do.*			

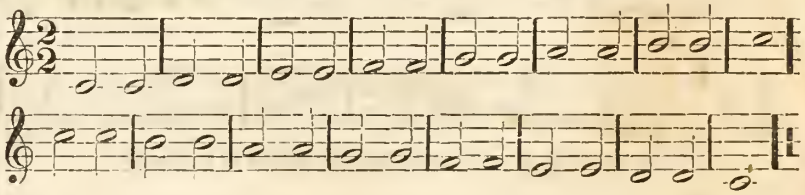
Sing the scale with the numerals, letters, and syllables, in all the varieties of measure, being careful to accent correctly.

QUESTIONS.—1. What is the second distinction?—2. How many sounds have we in the diatonic scale?—3. What numerals are used to designate the scale? what letters? what syllables?—4. How many lines and spaces has the staff?—5. What is the use of the staff? It determines the pitch of sounds.—6. How many degrees in the staff?—7. How are other ones acquired?—8. What characters are used to determine where *one* is written?—9. Where is *one* written with the G clef? with the base?—10. What letter to the first line, G clef? first space? second line? &c.—11. What letter to the first line, base clef? first space? &c.

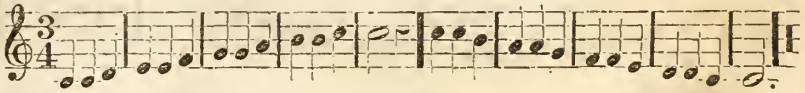
Question the pupils something like the following on the succeeding exercises, before singing them.*

What is the first character used? A Clef. Which clef? The treble. What do the figures indicate? The kind of measure and notes. What kind of measure in No. 1? Double. No. 2? Triple, &c. What are the perpendicular lines called? Bars. The spaces between the bars? Measures. How many beats to a measure in No. 1? Two. No. 2? Three, &c. What one note comes to a beat in No. 1? A half. No. 2? A quarter, &c. What are the five lines and spaces called? A Staff. What does the staff indicate? The pitch of sounds. What characters determine where *one* of the scale is written? The clefs. What is the last character to every piece of music? A close, thus:

No. 1.



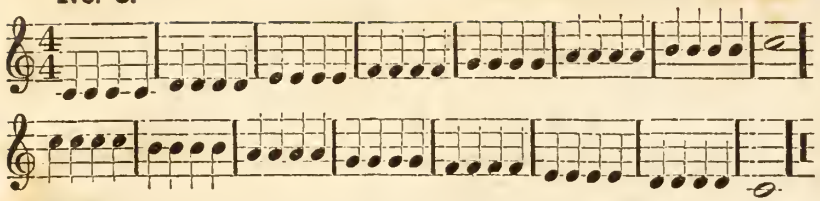
No. 2.



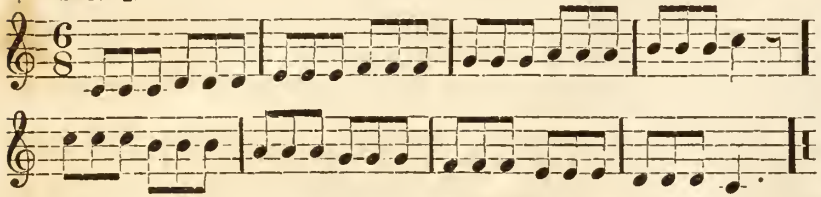
Question all the exercises, as above, and sing the numerals and letters, as well as syllables.

* In some classes, perhaps the majority, Lesson No. 6 should be studied before singing these exercises

No. 3.

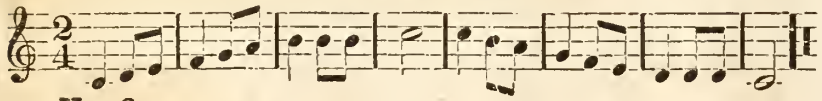


No. 4.

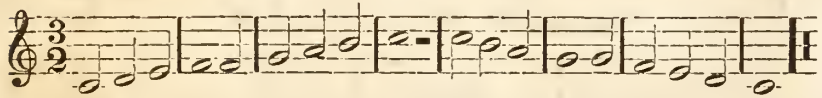


No. 5.

This exercise is more difficult than the above, and the teacher will first sing it to the class, letting them beat the time.

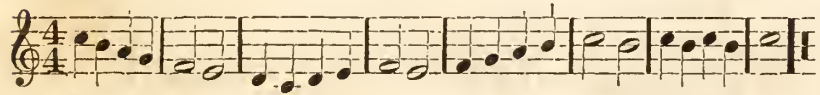


No. 6

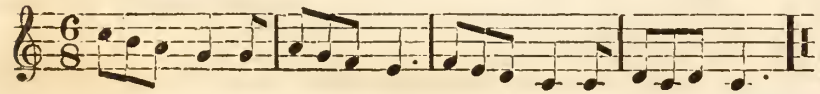


A piece of music may commence on any degree of the scale.

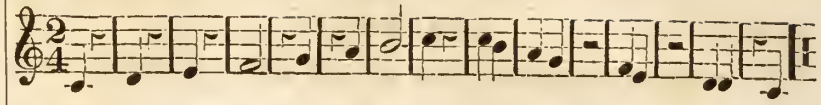
No. 7.



No. 8.



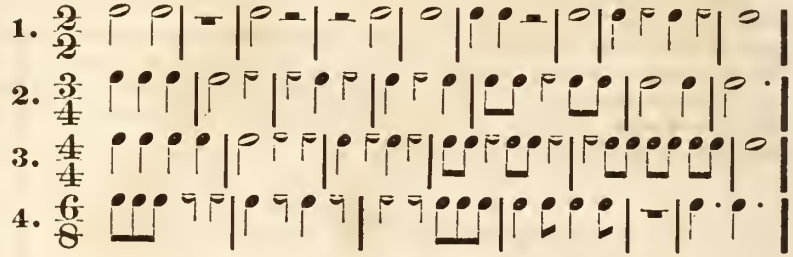
No. 9. EXERCISE FOR RESTS.



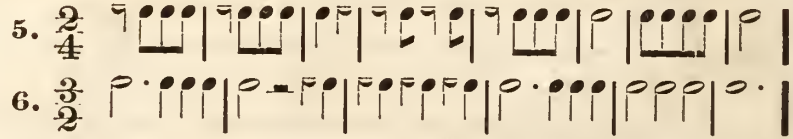
LESSON V.

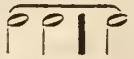
DIFFICULT EXERCISES IN LONG AND SHORT SOUNDS AND RESTS.

Remark.—Every school or class can spend not merely one evening, but several, on such exercises as below, and the result will show itself most prominently in the future excellence of the pupils.



EXERCISES IN WHICH NOTES ARE SUNG TO HALF BEATS.



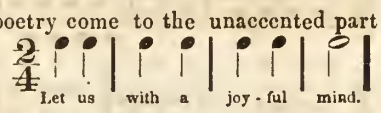
When a tie is drawn over two or more notes, thus, 

it shows the sound is to be continued even over the bar, thus:

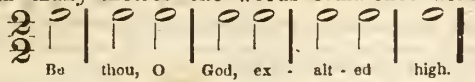
A piece of music may commence on any beat of the measure. This is peculiarly necessary in vocal music, in order that the accent of the poetry

may agree with that of the music, thus:

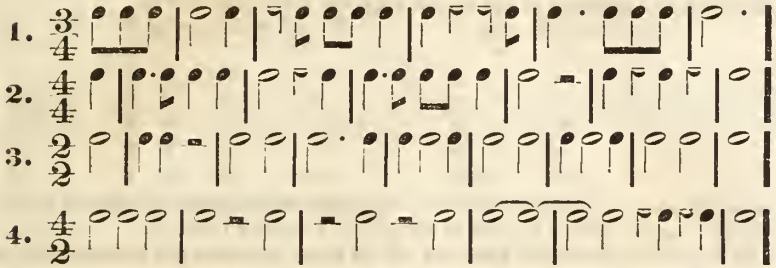
is wrong, as the accented words of the poetry come to the unaccented part of the measure; it should have been thus:



But in many metres the words commence with an unaccented word thus:

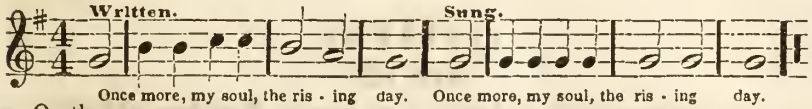


EXERCISES COMMENCING ON DIFFERENT PARTS OF THE MEASURE.

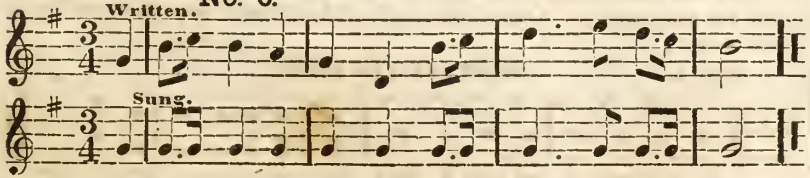


NOTE.—The pupil may practise tunes, singing them without reference to the key or pitch, *i. e.*, all the notes to a given sound, using the syllable *la*, or words, thus:—

No. 5.



Or thus: **No. 6.**



Such exercises will afford great variety in the practice of long and short sounds (Time), and is certainly one of the most useful exercises for classes. The teacher may with propriety write tunes on the blackboard, as above.

LESSON VI.

CONTINUATION OF HIGH AND LOW SOUNDS, OR MELODY.

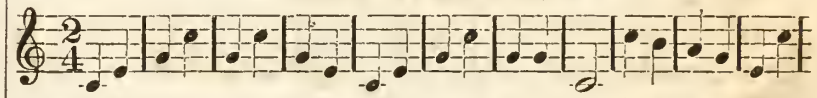
IN analyzing the diatonic scale, there are seven intervals; viz., five major and two minor seconds.

From one to two is a major, two to three major, three to four minor, four to five major, five to six major, six to seven major, seven to eight minor seconds. This order of intervals must be strictly enforced, or false intonation will arise, a habit that every singer should carefully avoid.

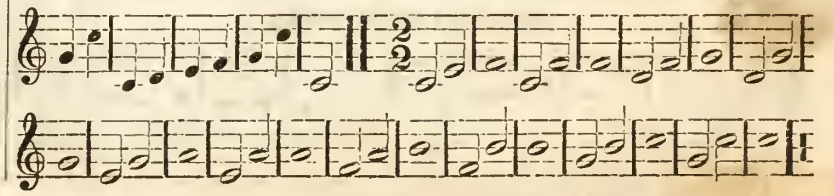
REMARK.—The terms *whole* and *half tones* are deservedly discontinued by many of our best teachers, and the more correct terms of *major* and *minor seconds* substituted. A whole tone is a *sound*, and not an *interval* or *distance* from one sound to another. Besides the above-named intervals, we have thirds, fourths, fifths, &c. Let the teacher exercise the pupils in the intervals something as follows:—Teacher says, (pointing to them on the blackboard,) Sing one. The pupils sing Do. *Teacher.*—Sing three. *Pupils.*—Mi. *Teacher.*—Sing five. *Pupils.*—Sol, &c. When the pupils have acquired readiness in the intervals of 1, 3, 5, 8, others may be gradually introduced: the fourth first, then the second and fourth; second, fourth and sixth; second, fourth, sixth and seventh; and finally, all the intervals.

Here we have a series of progressive intervals. from the most simple to the most difficult.

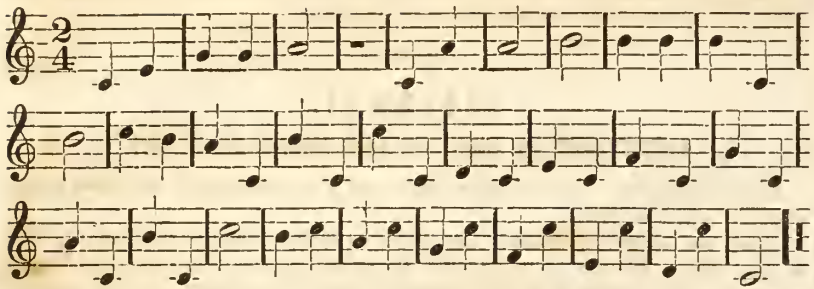
No. 1. INTERVALS OF THE THIRD, FIFTH, AND EIGHTH.



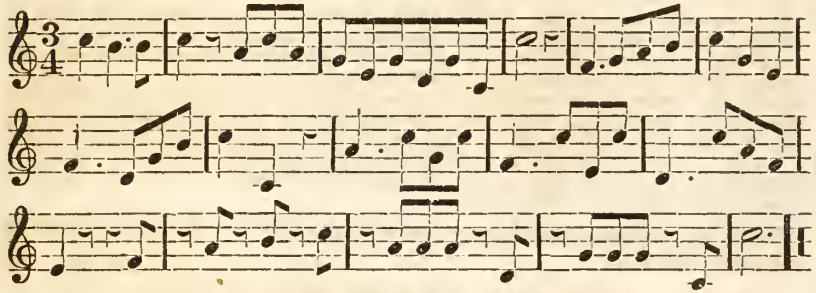
No. 2. INTERVALS OF THE FOURTH.



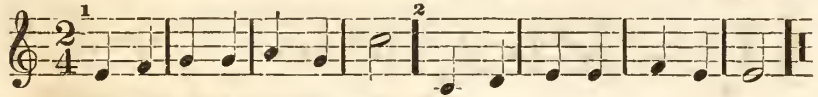
No. 3. INTERVALS OF THE SIXTH, SEVENTH, AND OTHERS.*



No. 4. INTERVALS, IN DIFFICULT TIME.

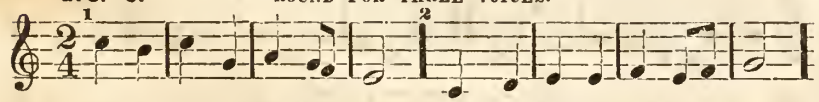


No. 5. ROUND FOR TWO VOICES.



Gen - tle words should oft be heard In our pleas - ant, pleas-ant home.

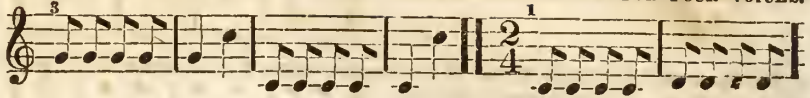
No. 6. ROUND FOR THREE VOICES.



Now we all u - nite to sing, Like the joy - ous birds of spring.

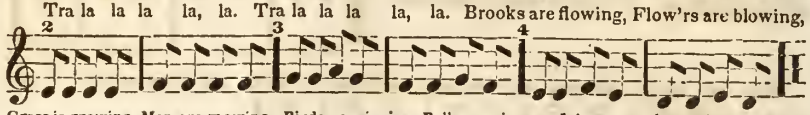
* For more extended instructions on intervals, see "Woodbury's Self-Instructor" in musical composition, published by William Hall & Son, No. 239 Broadway, N. Y.

No. 6 continued.



Tra la la la la, la. Tra la la la la, la.

No. 7. ROUND FOR FOUR VOICES.



Brooks are flowing, Flow'rs are blowing, Grass is growing, Men are mowing, Birds are singing, Bells are ringing, Join your voices, All rejoices.

Certain tunes should now be practised, such, for example, as the soprano in *Richmond*, p. 91, the same in *Phillips*, p. 93, *Edmeston*, p. 94, *Woodworth*, p. 31, &c.

Two or more sounds heard at the same time, form a CHORD, and a succession of chords constitutes harmony.

Let the two sections of the school sing the following chords:

First section sing 1,	Second section sing 3.
" " " 3,	" " " 5.
" " " 3,	" " " 8.
" " " 5,	" " " 3.
" " " 8,	" " " 5.
" " " 5,	" " " 3.
" " " 3,	" " " 1.

NOTE.—Divide the school also into three or four sections, and practise together the numerals 1, 3, 5, 8

This combination of sounds is called the COMMON CHORD.

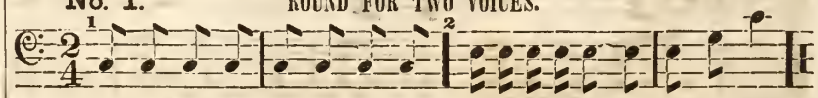
In harmony, the notes that are to be sung together are written over or under each other on separate staves, or on the same staff.

LESSON VII.

BASE CLEF.

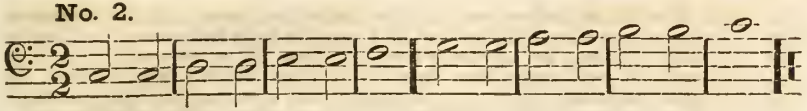
As has been shown in Lesson 4, we have an F or base clef which is used for male voices. One of the scale with this clef is written on the second space.

No. 1. ROUND FOR TWO VOICES.

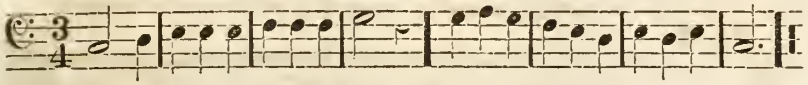


On what space is *one* with F clef? On the second space or fourth de - gree.

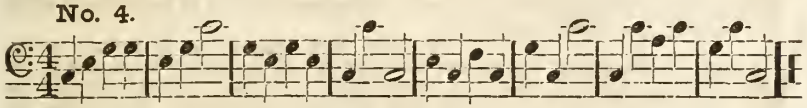
No. 2.



No. 3.

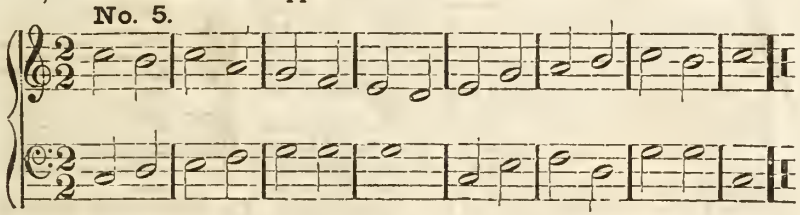


No. 4.



Here we have an exercise in two parts; the male voices will sing the base, and the females the upper staff.

No. 5.

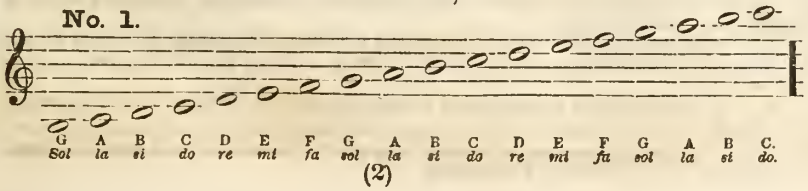


LESSON VIII.

EXTENSION OF THE SCALE.

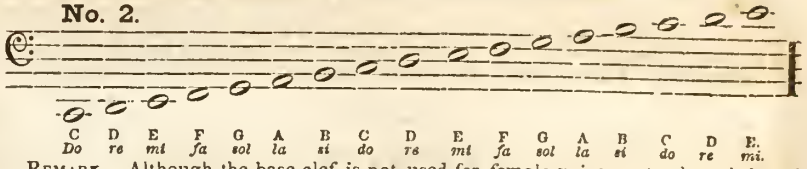
In addition to the scale of eight sounds with which we are now acquainted, we can form other scales above and below, thus:

No. 1.



Or with the base clef, thus:

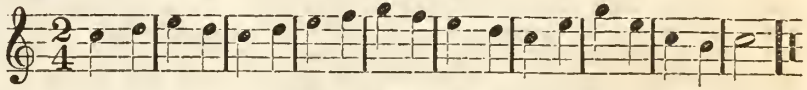
No. 2.



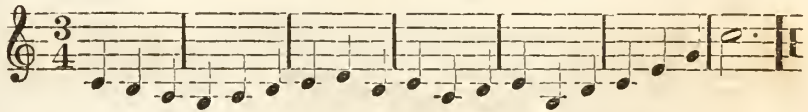
Remark.—Although the base clef is not used for female voices, yet a knowledge of it cannot but be beneficial to female as well as male singers: the base of such tunes as *Retreat*, p. 25, *Mendon*, p. 26, *Antorn*, p. 27, *Palmyra*, p. 90, &c., may now be practised, all the voices singing the base. One lesson, at least, may be wholly and profitably employed on this clef by the whole class.

These extended scales are but the repetition of the one we have been using; *i. e.*, the intervals are precisely the same, if we take *eight* of the old scale as *one* of the extended; and the letters and numerals are the same also.

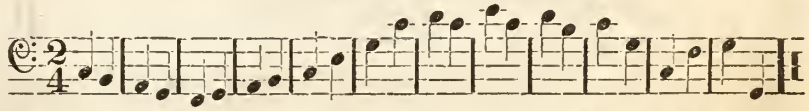
No. 3. EXERCISES FOR THE PRACTICE OF THE EXTENDED SCALES.



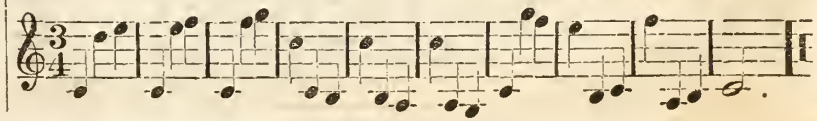
No. 4. EXTENDED BELOW THE OLD SCALE.



No. 5. EXTENSION OF THE SCALE IN THE BASE CLEF ABOVE AND BELOW THE OLD SCALE.



No. 6. EXERCISE OF DIFFICULT INTERVALS ABOVE AND BELOW THE STAFF



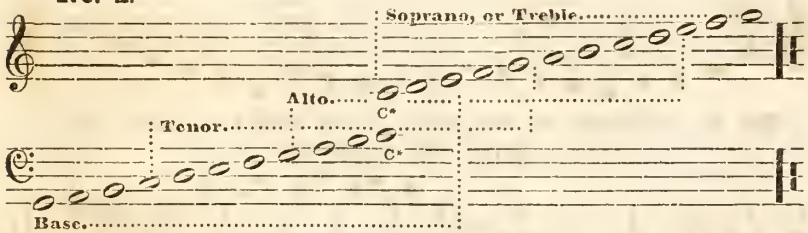
NOTE TO THE TEACHER.—All tunes in the key of C that have no accidentals in them may now be practised, and the class should not be allowed to go farther until some readiness has been acquired in reading simple tunes at sight. The Base by male, and the Soprano by female voices, may now be employed together, after having been practised separately. A Brace, thus, { shews how many parts are to be sung together.

LESSON IX.

CLASSIFICATION OF VOICES.

ALTHOUGH the male and female voices may be employed together, yet, strictly speaking, they are not in unison. The female voice is eight sounds, or an octave higher than the male voice. To prove this, the teacher should request the female portion of the class to sustain some given sound, while the teacher, commencing an octave lower, should sing up the scale (using the falsetto voice, if necessary), until he is strictly in unison with the female voices. The class will not fail to perceive the difference, a knowledge of which will be of great importance to them as singers and musicians. After this is thoroughly understood, the following scale should be practised, the male voices commencing it, and the females joining when they can reach the pitch, say about G, fourth space base clef.

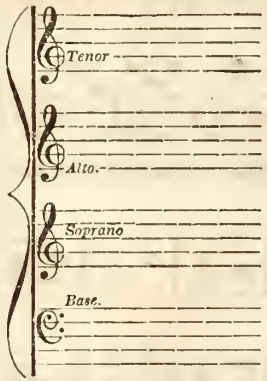
No. 1.



The teacher will remark to the class that as the male and female voices differ in pitch, they cannot sing the same part, without creating what is termed false harmony and faulty progressions; *i. e.*, consecutive octaves, &c. The female voices are divided into high and low, or Soprano and Alto. A good soprano will sing up to A above the staff, and an alto should be able to sing A below. A tenor voice (the highest male voice) should be able to sing F or G above the base clef, and the base voice should sing G, first line base clef. See the Exercise above, in which the voices are illustrated, and about the compass of each is shown. Another rule, which will enable the pupil to decide which is the legitimate part for him or her, is this; if the high notes generally can be sung easier than the low, then tenor for male and soprano for female voices, although they may not be able to reach G above. If, on the contrary, the low notes are sung with greater ease, then base for male and alto for female voices. A faithful teacher will also try each voice separately, and give suitable instructions as to quality of tone, and manner of producing it (for all voices differ in this respect). Also its formation on the high or low notes should be very particularly attended to. Here we have, at one view, the manner in which the parts are usually arranged.

* Middle C—both the same pitch.

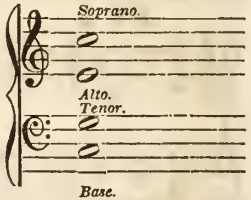
No. 2.



Although the G clef is generally used in this country for the tenor, yet it is not correct, for instead of the music being performed where written, it is in reality sung eight notes lower.

The C clef which is in common use in Europe, would remedy this difficulty, but as it requires some time to acquire a knowledge of it, by common consent the G clef has been substituted for it in this country. Sometimes the soprano and alto are written on one staff, and the tenor and base on another, making but two staffs in a brace, instead of four as above. This way of writing music saves room, and other important advantages are derived from it—Example: thus, ☞

No. 3.



It will be perceived, by turning to any tune that is written on two staffs, that the stems of the notes in the soprano turn up, while those in the alto turn down; the tenor notes turn up and the base down. The highest notes in the G clef are for the soprano, and the highest in the base for the tenor.

☞ Continue to practise tunes as variety and profit require.*

LESSON X.

LOUD AND SOFT TONES, OR EXPRESSION.

A TONE produced by no unusual vocal exertion, is a *medium or middle* tone; it is marked *m*; called *mezzo*.

A tone produced by some vocal restraint, is a *soft* tone; it is marked *P*—called *Piano*.

A tone produced by considerable vocal exertion, is a *loud* tone: it is marked *f*, and called *forte*.

A tone produced by the greatest vocal restraint, is marked *PP*, and called *Pianissimo*.

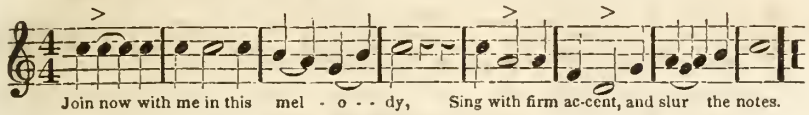
* The author thinks it unnecessary to introduce many tunes in the text-book, when there are so many in the body of the work adapted to every capacity.

A tone produced by the greatest vocal exertion, but not so loud as to injure the quality, is marked *f f*, and called *fortissimo.*

A modification of *forte* and *piano*, is marked *fp.* Of *mezzo* and *piano*, *mp.* Of *mezzo* and *forte*, *mf*, &c.

When an *unaccented* note is connected with the following accented note, it is said to be SYNCOPATED.

No. 1.



A TIE (‿) connects notes on the same degree, which are performed as one. See Exercise above.

A tone begun, continued, and ended with the same power, is called an ORGAN TONE. [═].

A tone begun *soft* and gradually increased in power, is called a CRESCENDO. [*Cres.* or <].

An inversion of the Crescendo is called a DIMINUENDO. [*Dim.* or >].

A union of the CRESCENDO and DIMINUENDO is called a SWELL. [<>].

A sudden SWELL is called a PRESSURE TONE. [< or <>].

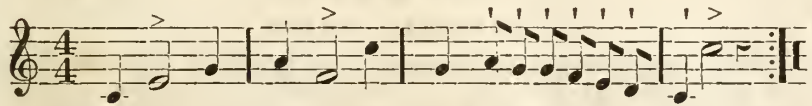
A very short tone, produced with force and immediately diminished, is called an EXPLOSIVE TONE; sometimes FORZANDO, or SFORZANDO. [*sf. fz.* or >].

STACCATO marks, thus [! ! ! !], denote that a passage is to be performed in a short, distinct manner.

LEGATO means smooth and connected, the opposite of STACCATO.

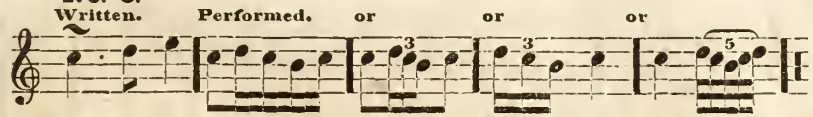
A SLUR (⌒) indicates that certain notes are sung to one syllable.—See Exercise above, and tune *Siloam.*

No. 2. EXPLOSIVE TONE AND STACCATO.



The TURN (∼) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick, thus:

No. 3.

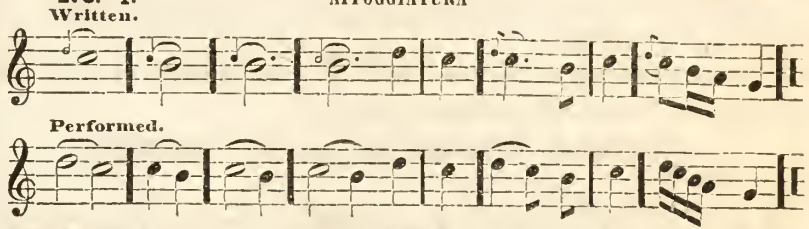


Ornamental, or grace notes, are often introduced into a melody, that do not essentially belong to it; they are commonly written in smaller characters, and are called PASSING NOTES.

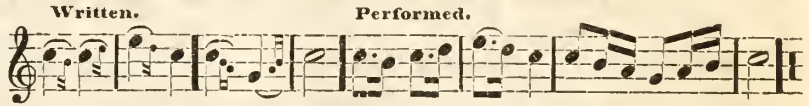
When a passing note precedes an essential note, on an *accented* part of the measure, it is called an APPOGGIATURA.

When a passing note follows an essential note on an *unaccented* part of the measure, it is called an AFTER NOTE.

No. 4. APPOGGIATURA

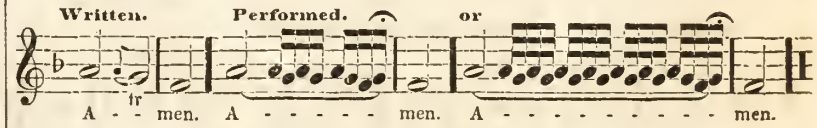


No. 5. AFTER NOTE.



The SHAKE (tr) consists of a rapid alternation of two sounds. It should be much cultivated by those who would acquire smoothness and flexibility of voice.*

No. 6.



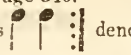
MISCELLANEOUS CHARACTERS IN MUSIC.

A figure **3** placed over three notes, thus shows that they are to be sung in the time of two of the same kind—for example, thus:

A double bar, thus denotes the end of a strain or line in poetry.

* For more extended instructions on the Graces of Vocal Music, see the "Guide to the Cultivation of the Voice," by I. B. Woodbury.

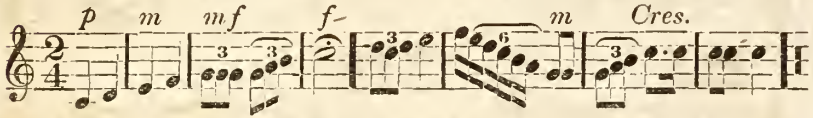
The figure 6, thus placed over six notes, shows that they are to be sung in the time of four of the same kind, see page 340.

Dots placed in a piece of music, thus  denote that it is to be repeated, and they are called Repeats.

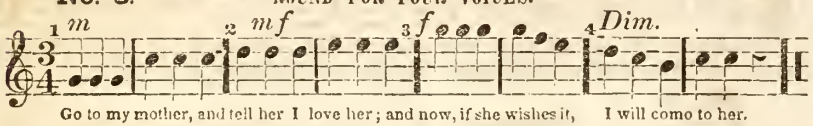
A pause or hold over a note or rest, thus denotes a suspension of the time, during which the hand should remain stationary.

EXERCISES ON EXPRESSION AND THE ABOVE CHARACTERS.

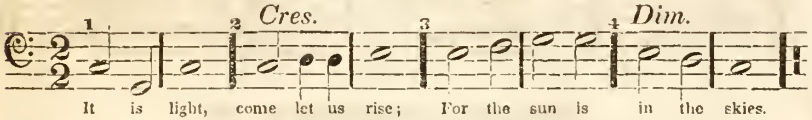
No. 7.



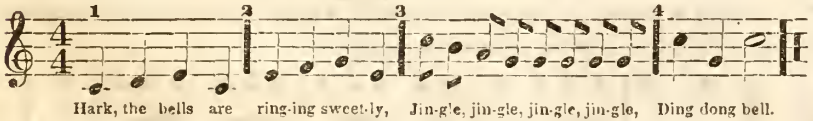
No. 8. ROUND FOR FOUR VOICES.



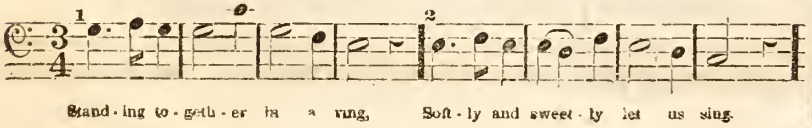
No. 9. ROUND FOR FOUR VOICES.



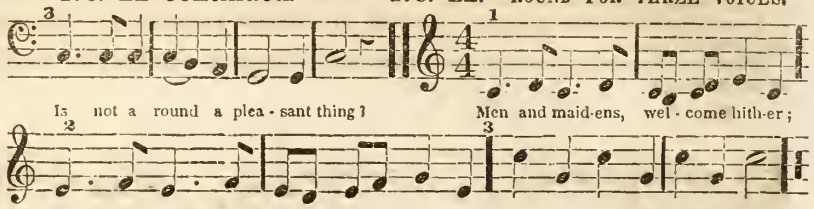
No. 10. ROUND FOR FOUR VOICES.



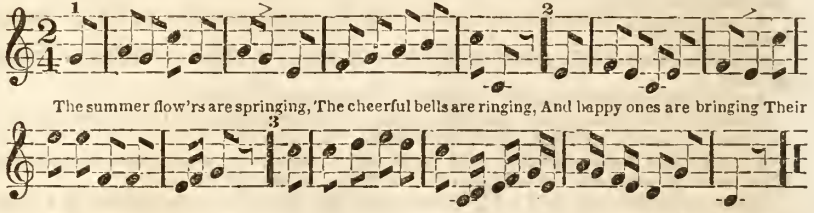
No. 11. ROUND FOR THREE VOICES.



No. 11 continued. **No. 12.** ROUND FOR THREE VOICES.



No. 13. ROUND FOR THREE VOICES. French.

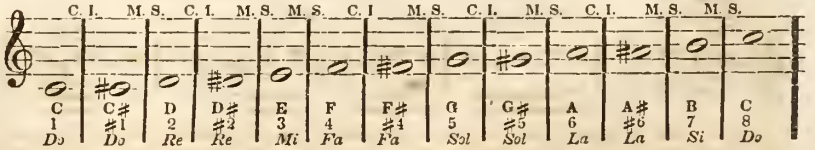


LESSON XI.

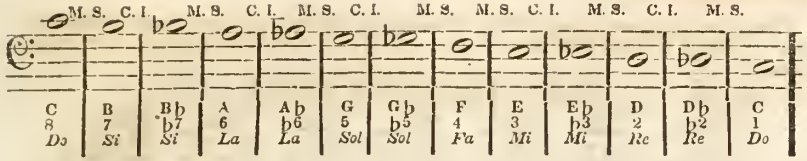
CHROMATIC SCALE.

Out of every major second of the diatonic scale, two intervals can be procured by the use of a sharp (♯) or flat (♭). The sharp elevates a sound before which it is placed a *chromatic* interval, and the flat depresses it a *chromatic* interval. A series of twelve intervals is called the *Chromatic* Scale, thus:

The following Letters, Numerals and Syllables, are applied to the Chromatic Scale.*



* The author thinks the European system of not changing the vowel sounds, in the chromatic scale, far preferable to the practice so much in vogue in this country, as many bad habits arise that require



NOTE.—When naming the chromatic intervals by numerals, say—sharp one, sharp two, flat six, flat seven, &c.; but when naming them by letters, C sharp, D flat, E flat, &c.

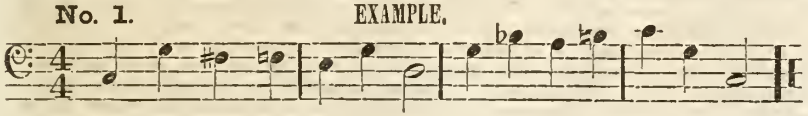
The pupil will observe, that from any letter to the same made flat or sharp, the interval is a chromatic one; and from any letter to the next above or below in the chromatic scale, the interval is a minor second. *Questions:* What is the interval from C to C♯ (sharp)? C♯ to D, &c.? C to B in descending? B to B♭ (flat)? B♭ to A? A to A♭, &c.? Commence the practice of the chromatic scale something in the following manner—the class sings one, after which the teacher sings sharp one, the class imitating him. Then two, sharp two, &c.

☞ For the future the class should devote a short time, each lesson, to the practise of this scale.

The influence of a sharp or flat extends from measure to measure, until a note intervenes which is on a different degree from that before which it is placed.*

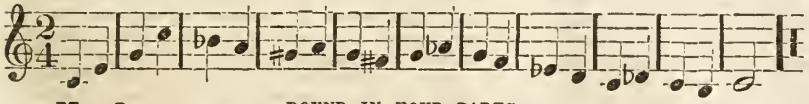
A NATURAL (♮) is used to contradict or take away the power of a flat or a sharp.

No. 1. EXAMPLE.

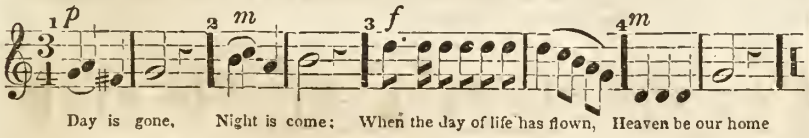


After a *sharped* tone the ear naturally expects the next above, but after a *flatted* tone the next below.

No. 2.

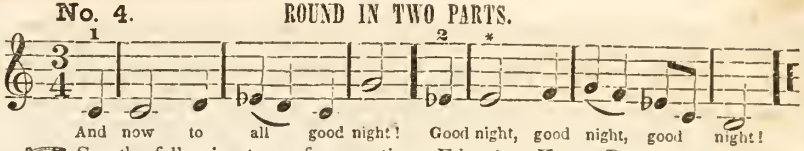


No. 3. ROUND IN FOUR PARTS.



much after practice and instruction to eradicate. Those who choose, however, can still use the old plan by simply changing the vowel sound of the syllable, in ascending, to E, whenever a sharp occurs—and to A, in descending, whenever a flat is used.

No. 4. ROUND IN TWO PARTS.



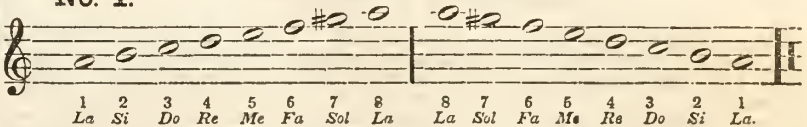
☞ See the following tunes for practice: *Edmeston, Henry, Paron, Rutgers street, Palestine*, &c.

LESSON XII.

MINOR SCALE.

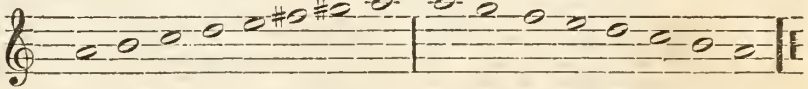
THERE is yet a third scale in music, called the *Minor* or *soft* mode. It consists of seven intervals, and has two forms or progressions; thus,

No. 1.



is called the *Harmonic form*, and thus,

No. 2.



is termed the *Melodic form*. The seconds are as follows in the *Harmonic* form: from one to two a major second; from two to three, minor; three to four, and four to five, major seconds; five to six, minor second; six to seven an extended second, and seven to eight a minor second. The same progression is observed in descending.

In the *Melodic* form of the minor scale, the intervals occur as follows, viz.: from one to two, a major second; two to three, a minor second; three to four, four to five, five to six, and six to seven, all major seconds; and seven to eight, a minor second. The descending scale in the melodic form differs, viz.: eight to seven, and seven to six, major seconds; six to five, a minor second; five to four, and four to three, major seconds; three to two, minor second; two to one, major second. Question as follows on the harmonic form: How many major seconds has the harmonic form, and between which numerals do they occur? How many minors? Between which numerals does the extended second occur? Is the form the same descending as ascending, &c.?

* When a note succeeds one that has been made flat or sharp, *without a note intervening* on another degree of the staff, the effect of the accidental continues, although in another measure.

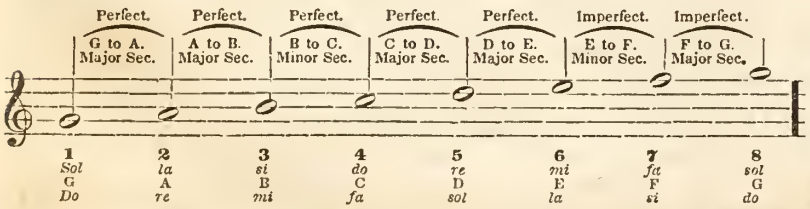
Question as follows on the melodic form: How many major and minor seconds has the melodic form of the minor scale ascending, and between which numerals do they occur? Name the seconds descending. In what respect does this form of the scale differ from the *Harmonic form?* How does it differ from the major scale, &c.? The scale of A minor has the same signature that C major has, hence some guide is necessary in order to distinguish between the two. *When the signature is natural, and any part commences on A, it is generally in the minor mode. When sharp five occurs often, the piece of music is generally in A minor. After hearing some minor music, the ear will enable one to decide whether it is in the major or minor mode. But as the key or mode is constantly varying in most pieces of music, it is impossible to decide with certainty in relation to the key, without some knowledge of modulation, &c.* See the following minor tunes, viz.: *Meldrum, Russia, Lebanon, Ramoth,* &c.

LESSON XIII.

TRANSPOSITION OF THE SCALE.

When a scale of eight sounds occurs founded on any letter, the order of intervals being from one to two and two to three, major seconds; three to four, a minor; four to five, five to six, and six to seven, major seconds; and seven to eight a minor second; it is named after the letter on which one is written. Thus, if one is written on C, it is called the scale of C; if on D, the scale of D; if on E, the scale of E, &c. When a piece of music commences in the key of C, (although other keys may be introduced in the course of the piece by means of accidentals,) the signature is said to be natural, or, in other words, there are no flats or sharps used at the commencement. But when a piece of music has flats or sharps placed at the commencement, it is said to be transposed. The signature (or number of flats or sharps) placed at the commencement of a piece of music will decide the key. The pupil will take notice in transposing the scale, that the same order of intervals as in the key of C must be preserved, *i. e.*, from three to four and seven to eight must be minor seconds, and all the rest major seconds. In the first regular transposition of the scale by fifths, G becomes one of the new scale, thus:

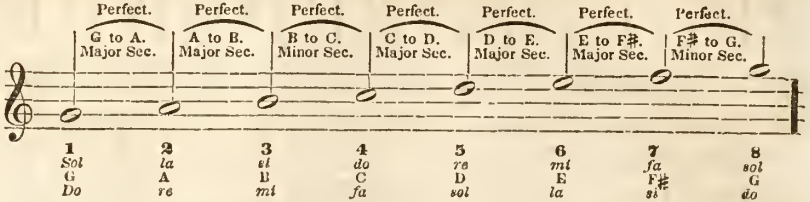
No. 1. SCALE IN THE KEY OF G IMPERFECT.



* For extended illustrations and instructions in Modulation, see Woodbury's "*Self-Instructor in Musical Composition and Thorough Base.*"

The above example is not, strictly speaking, in the key of G, although we take G as one. When F sharp is introduced, then, *and then only*, the transposition takes place, thus;

No. 2. SCALE IN THE KEY OF G PERFECT.



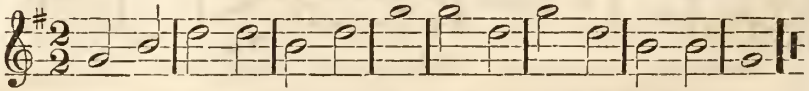
The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as one of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

Remark.—In the above example, it will be observed that we have not only placed the syllables *transposed*, but retained their original position as in the scale of C. Eight or ten years' experience has proved to us, that, generally speaking, *more* can be learned by classes, *if the syllables are not changed.**

Remark.—We are aware that this will not meet with the approbation of all our teachers, but those who have given it a fair trial, will fully endorse the above. Here we would also enter our protest against the change of the vowel sounds of the syllables, where an accidental is introduced. It brings a long train of evils that requires months of labor to eradicate. One reason why our choirs, and even select societies, almost always fail on the accidentals, is owing to the habit of changing the syllables and their vowel sounds. The system of changing the syllables is not known in the best schools of Europe; and we predict that, ere many years pass away, the elements of the art in this country will throw off these trammels, and find itself free to soar on, in its glorious path of love to fallen man.

Question as follows:—What do you understand by the transposition of the scale? *Ans.* When any other letter besides C is taken as one of a new scale, and accidentals are introduced. When is the scale said to be in its natural position? What letter is used to designate the natural key? What is the signature to C? In transposing the scale what order of intervals should always be preserved? What is the first transposition? *Ans.* To G, the fifth of C? What is the signature to G? If F is not sharped how many intervals would be wrong? What would be the interval from six to seven without the F♯? What should it be, &c.?

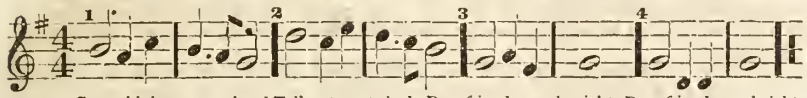
No. 3.



* We think classes in general are too much confined to the syllables. The practice of them to some extent, is desirable and even necessary; but we would not use them one moment longer than is necessary, but substitute the words as soon as the progress of the class will allow. The syllable *La* and the vowels may also be used much more than is customary.

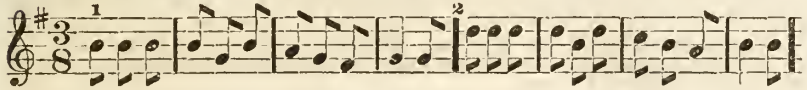
No. 4.

No. 5. ROUND IN FOUR PARTS.

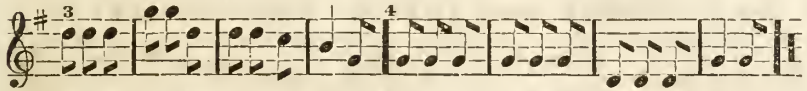


Stars shining o-ver-head, Tell us to go to bed; Dear friends, good night, Dear friends, good night.

No. 6. ROUND IN FOUR PARTS.



See on our garden the sun shines so brightly; Come, Mister Gard'ner, but mind you tread lightly;



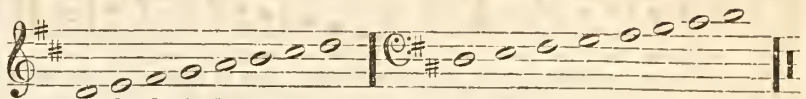
Pick up the stones, not a weed must be growing Here on the ground, where our sweet flowers are blowing.

Practise such tunes as *Temple, Monmouth, Invitation, Greenwich,** and in fact all tunes in the Key of G, which will be found arranged together in the different metres. Question on each tune something as follows: What is the signature? *Ans.* One sharp. What letter is sharped? *Ans.* F. Why do we sharp F? To regulate the order of the intervals. What is the order of intervals in all the transpositions? Between three and four, and seven and eight, are minor seconds; all the rest are major seconds. Name the letters to the scale of G. *Ans.* G is one, A is two, B is three, C is four, D is five, E is six, F♯ is seven, and G is eight.

Remark.—Most classes will be able to understand the theory, and, to a certain extent, the practical part of the art that we have been over, in about twelve or thirteen lessons, *if the teacher has been faithful.* Of course, in our division of the elements into lessons, it is not intended that they shall be followed out to the letter, but changes should be made as the interest of the class may require. Many classes will require twenty-four, or even more lessons, to acquire what we have been over in these few lessons. *There is but little danger of going too slow* in teaching the elements of music. The rest of the transpositions may be taken up as the class may require, but let it be impressed on the mind, that if the first transposition is well understood, all the rest will come easy, and but little time will be required in teaching them.

Second transposition by sharps (Key of D). One is written on D, the fifth to G, and in order to preserve the order of intervals, two sharps are used, viz., C♯ (new sharp) and F♯, thus;

No. 7.

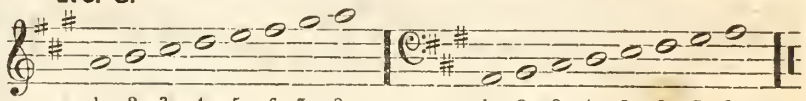


1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Re	*mi*	*fa*	*sol*	*la*	*si*	*do*	*re*	*Re*	*mi*	*fa*	*sol*	*la*	*si*	*do*	*re*
D	E	F♯	G	A	B	C♯	D	D	E	F♯	G	A	B	C♯	D
Do	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do*	*Do*	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do*

Questions.—In what key is this scale? *Ans.* D. How do you know it to be in the key of D? By the signature. What is the signature? Two sharps. What letters are sharp? F and C. Why do we sharp F and C? To preserve the order of intervals. What numerals of the new scale are sharped? Three and seven. In order to transpose a scale to its next affinity in sharps, what numeral of it must we sharp? The fourth. What was the fourth to C? *Ans.* F. By sharping F into what key do we modulate, or transpose the scale? *Ans.* G. By sharping the fourth to G (which is C), into what key do we modulate? *Ans.* D, &c. Practise tunes in D.

Third transposition by sharps (Key of A). One is written on A, the fifth to D, and in order to preserve the order of intervals, three sharps are found necessary, viz., G♯ (the new sharp), F♯ and C♯, thus:

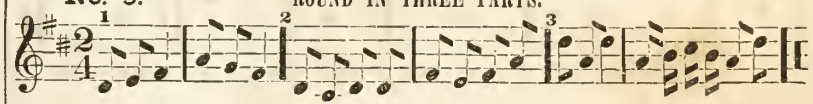
No. 8.



1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
La	*si*	*do*	*re*	*mi*	*fa*	*sol*	*la*	*La*	*si*	*do*	*re*	*mi*	*fa*	*sol*	*la*
A	B	C♯	D	E	F♯	G♯	A	A	B	C♯	D	E	F♯	G♯	A
Do	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do*	*Do*	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do*

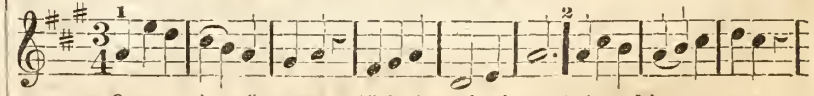
Question as in the Key of D. Sing tunes in the Key of A, and exercises in the Keys of D and A

No. 9. ROUND IN THREE PARTS.



Follow me in this glee, Pleasant singing will be ringing, La la la, Tra la la la la la.

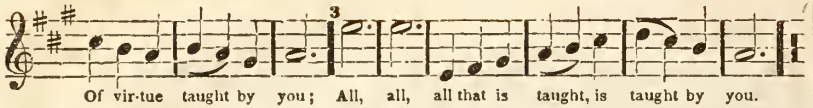
No. 10. ROUND IN THREE PARTS.



O, may my heart dis - cov-er All that is good and true, And may I be a lov-er

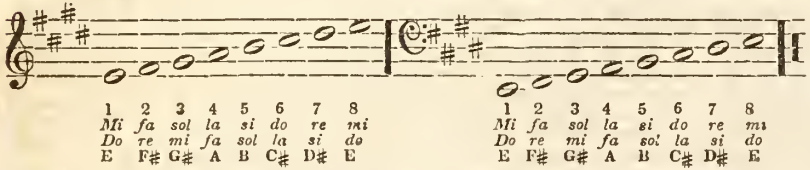
* If these old Continental Tunes are not useful for the services of the sanctuary, they are at least valuable as practice for classes. We are aware that many will "cry out" against them, but such are not obliged to use them, for there is surely enough of *good* music in this work.

No. 10 continued.



Fourth transposition by sharps (key of E four sharps). One of this key is written on E, the fifth of A, and the new sharp is D♯, making four sharps, viz., F♯ C♯ G♯ and D♯. Thus,

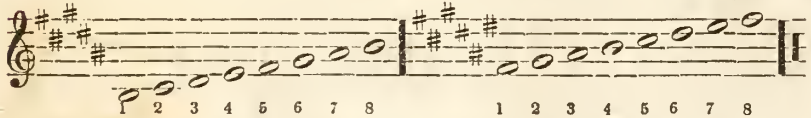
No. 11.



Question as in the other keys, and practise tunes in the key of E.

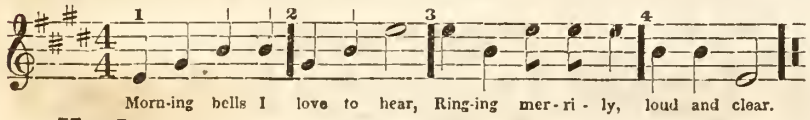
Fifth and Sixth transpositions by sharps (keys of B and F♯), seldom used. Thus:

No. 12. KEY OF B—Five Sharps. KEY OF F♯—Six Sharps.

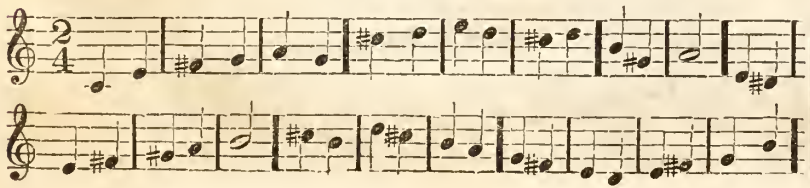


For extended instructions and illustrations in modulation, see "Woodbury's Self-Instructor in Musical Composition and Thorough Base."

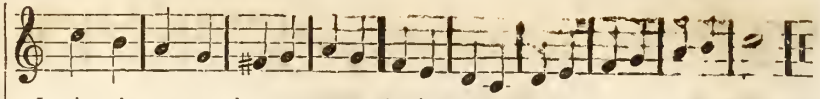
No. 13. ROUND IN FOUR PARTS.



No. 14.



No. 14 continued

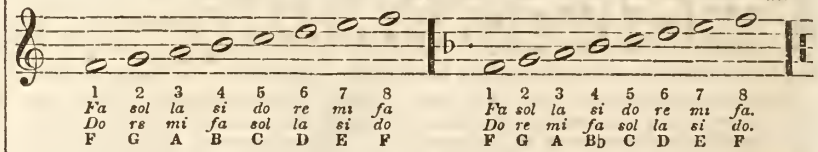


In the above example we pass to the key of E, and back again, progressively, through the intermediate keys of G D A. The pupil should be questioned and instructed on it, until he can tell readily where the modulation takes place from one key to another.

After the transposition by flats, the class should also be exercised on different tunes, such as *Amirah, Mahli, Farimer*, &c.; also the set pieces on pages 260 and 274. Let us take, for example, the three measures of symphony on p. 275. The first sign of modulation or transposition takes place in the first measure, third note, where A♭ is introduced, the sign of modulation from the key of B♭ to E♭. After passing through an interrupted cadence, the modulation is completed in the last note of the symphony.

First transposition of the scale by fourths. To transpose the scale by flats we take the fourth (instead of the fifth) of every new scale. F is the fourth of C, hence it is one of the new scale (Key of F), thus,

No. 15. IMPERFECT—Because B is not Flat. PERFECT—Because B is Flat.

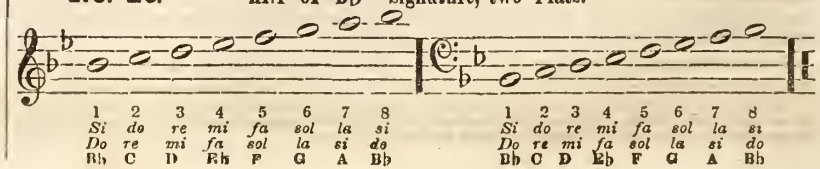


The order of intervals must be the same in the flat keys as in the sharps. By analyzing the perfect example above, we find that from F to G is a major; G to A, a major; A to B♭ (three to four), a minor; B♭ to C, a major; C to D, a major; D to E, a major; E to F, a minor second.

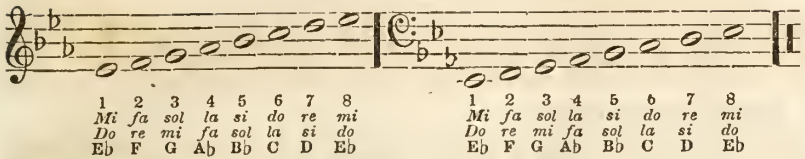
Question something as follows:—What is the signature to the Key of F? *Ans.* One flat. What letter is flat? B. Why do we flat? To regulate the order of intervals. Name the letters as they occur in this scale. The flat keys are transposed a fourth instead of a fifth, and flats are used instead of sharps to regulate the order of intervals—the fourth of each new scale being flatted instead of the seventh being sharped as in the sharp keys, &c.

Second, third, and fourth transpositions by flats stand thus:

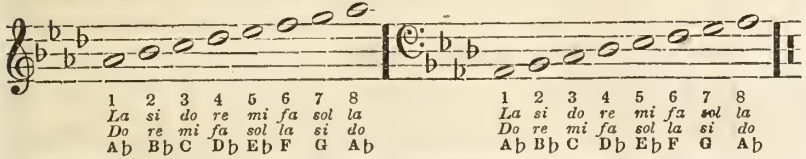
No. 16. KEY OF B♭—Signature, two Flats.



No. 17. KEY OF E♭—Signature, three Flats.



No. 18. KEY OF A♭—Signature, four Flats.



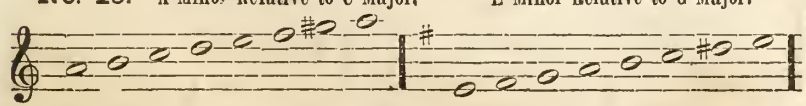
It will be perceived that in each succeeding new scale, the fourth of the old scale is taken as one of the new, and that an additional flat is used to each.

Other modulations may be procured by continuing to use additional flats, but as they would not be of any practical use, we omit them here. Questions should be proposed on all the scales, as in the key of F, and the practice of tunes should be introduced in all these keys, in the order of the transpositions as above.

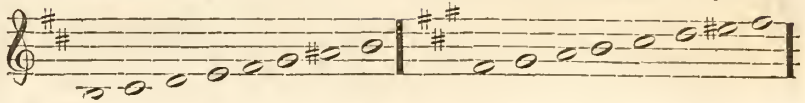
CONTINUATION OF THE MINOR SCALE.

Every major has its relative minor scale, founded on the third letter below, *i. e.*, the relative minor to C is A; to D, B, &c. The order of intervals in the minor scale is the same, as shown in Lesson 12, in all cases. Question the class as follows: What is the relative minor scale to G major? *Ans.* E. What is the signature of the relative minor to any major scale? The same as its major. What is the signature to E minor? *Ans.* One sharp. Is it necessary to introduce any accidentals in the minor scale? Yes; the seventh is always sharped both in ascending and descending in the Harmonic form, (for example see page 13); but in the Melodic form only in ascending. Which form of the minor scale is now generally used? The Harmonic. Why? Because every note of the scale is susceptible of natural harmonies. What is the relative minor to A major? F sharp minor. To E major? C sharp minor. To F major? D minor. B flat major? G minor. E flat major? C minor. A flat major? F minor. Here we have all the minor scales at one view.

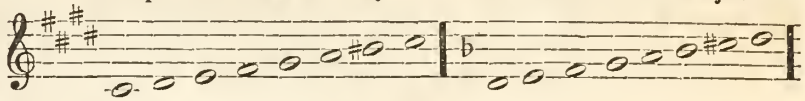
No. 19. A Minor Relative to C Major. E Minor Relative to G Major.



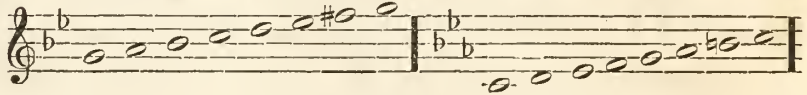
B Minor Relative to D Major. F Sharp Minor Relative to A Major.



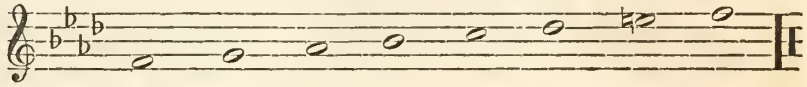
C Sharp Minor Relative to E Major. D Minor Relative to F Major.



G Minor Relative to B Flat Major. C Minor Relative to E Flat Major.



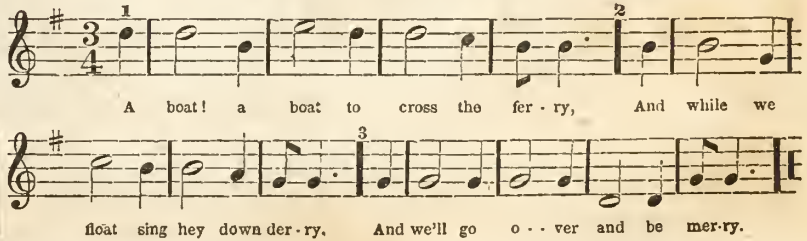
F Minor Relative to A Flat Major.



Practise tunes in all the minor scales.

MELODIES, ROUNDS, ETC., FOR CLASS PRACTICE.

ROUND IN THREE PARTS—No. 1.



No. 2. ROUND IN THREE PARTS.

Hap - py ones, come sing to - geth - er, Fa la la, la la la la la; No cross fa - ces shall come hith - er, Fa la la, la la la la la; We will

No. 3. ROUND IN THREE PARTS.

smile like sun - ny wea - ther, Fa la la, la la la, la la la la. The bell doth toll, I love its roll, Its song I know full well; I love its ringing, For it

No. 4. ROUND IN THREE PARTS.

calls to singing, With its bim bim bim bome bell, Bim, bim, bim bim bim bome bell. Come, come, follow, follow, follow, follow, follow, follow me; Whither shall I follow,

No. 5. ROUND IN FOUR PARTS.

follow, follow, whither shall I follow, follow thee? To the greenwood, greenwood, greenwood, To the beautiful greenwood tree. Sound the strain again O-ver sea and main, Tra la la, la

No. 6. ROUND IN THREE PARTS.

la, la la, la Tra la la, la la, la la, la

No. 7. ROUND IN FOUR PARTS.

White sand and gray sand, Who'll buy my white sand? Who'll buy my gray sand? O may truth Guide our youth;

No. 8. ROUND IN FOUR PARTS.

Never let a false word Here be heard. 'Tis now the time to go a - way, It is the evening of the day, The dews of night be - gin to fall,

No. 9. ROUND IN THREE PARTS.

And dark-ness soon shall cov - er all. Those who wish to sing with pleasure, Must keep tune and time to - geth - er, Keep the time to - geth - er.

THE MARINER LOVES O'ER THE WATERS TO ROAM.—Quartett.

Lively.

Arranged expressly for this work.

1. The mar-i - ner loves o'er the wa - ters to roam, o'er the wa - ters to roam, While he thinks on the groves of his own na - tive home, of his own na - tive

m

2. Ah! loves he the moonlight, as o - ver the deep, shin-ing o - ver the deep, When the land's out of sight and the world is a - sleep, and the world is a-

Chorus to each verse.

home. Hark, hark, hark! The ves - per bells steal - ing so soft - ly a - long! The mar - i - ner's song, the mar - i - ner's song, The

p *p* Cres. *m* A little faster.

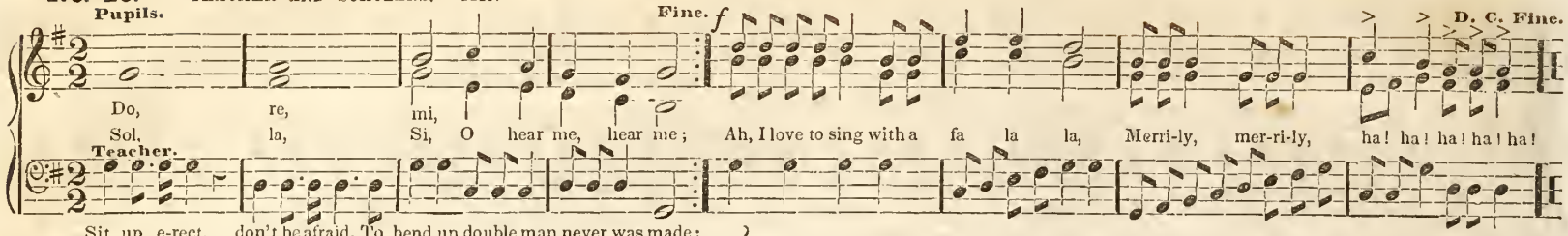
sleep. Hark, hark, hark! How sweet-ly is steal - ing the mar - i - ner's song! The mar - i - ner's song, &c.

Dim. *p* song..... Dim. Rit. *pp*

winds are now bring - ing the mar - i ner's song, The mar - i - ner's song, the mar-i - ner's song, The winds are now bring - ing the mar - i - ner's song!

song.....

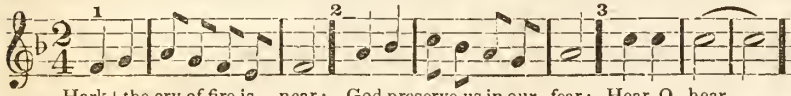
No. 10. TEACHER AND SCHOLARS.—Trio.



Do, re, mi,
Sol, la, Si, O hear me, hear me; Ah, I love to sing with a fa la la, Merri-ly, mer-ri-ly, ha! ha! ha! ha! ha!

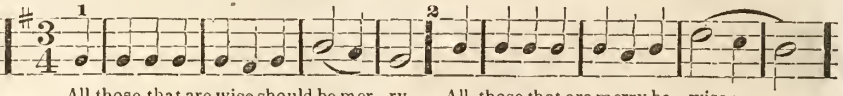
Sit up e-rect, don't be afraid, To bend up double man never was made;
Beat, beat the time, move hands aright, And then you never need fear you're not right. } Gently, gent - ly, don't you be so boisterous, Ah! I see the rogue in yonder corner is the naughtiest;
D. C. Ah! what a rogue breaking the rule; I'll turn you, turn you right out of my school.

No. 11. ROUND IN THREE PARTS.

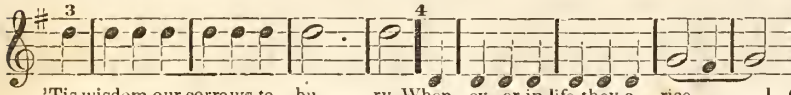


Hark! the cry of fire is near; God preserve us in our fear; Hear, O hear.

No. 12. ROUND IN FOUR PARTS.

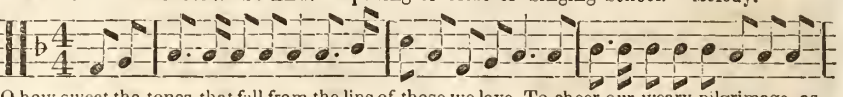


All those that are wise should be mer - ry, All those that are merry be wise; . .

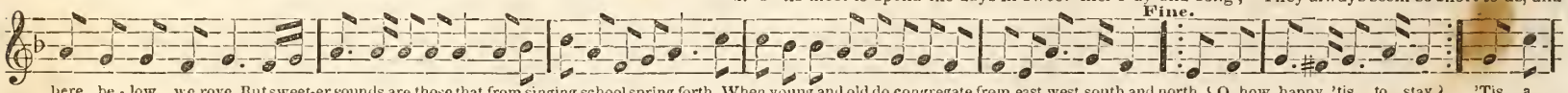


'Tis wisdom our sorrows to bu - - ry, When - ev - er in life they a - rise. . .

No. 13. O HOW SWEET. Opening or Close of Singing School.—Melody.

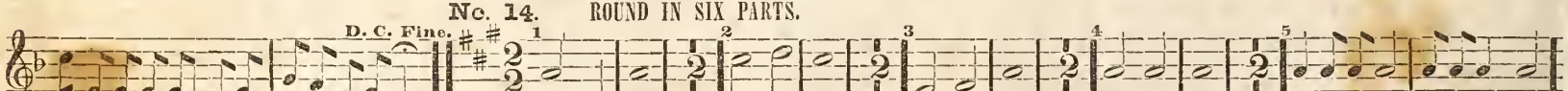


1. O how sweet the tones that fall from the lips of those we love, To cheer our weary pilgrimage, as
2. O 'tis meet to spend the days in sweet mel-o-dy and song; They always seem so short to us, and



here be - low we rove, But sweet-er sounds are those that from singing school spring forth, When young and old do congregate from east, west, south and north. } O how happy 'tis to stay } 'Tis a
nev - er, nev - er long. Sometimes the voice so gent-ly falls in num-bers soft and sweet; Then louder, louder, louder ring the words and mu-sic neat. } Singing catch and merry lay; } 'Tis a

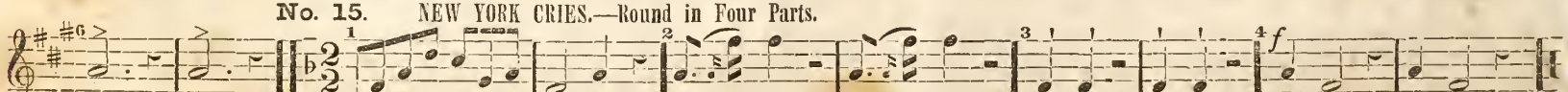
No. 14. ROUND IN SIX PARTS.



Two measures in silence.

pleasant, pleasant thing, and true happiness 'twill bring. Bime bome bell. Bime bome bell. Bime bome bell. One, two, three. In district three, ver-y near me.
pleasant, pleasant thing, and true happiness 'twill bring.

No. 15. NEW YORK CRIES.—Round in Four Parts.



In a shrill falsetto.....

Fire! Fire! Sweep . . . . . O . . . Straw - ber-ries! Straw-ber - ries! Broom! Broom! Broom! Broom! Charcoal! Char - coal!

INSTRUCTIONS FOR PLAYING THE ORGAN, PIANO-FORTE, MELODEON AND SERAPHINE BY FIGURES.

Introductory Remarks.—Keyed instruments similar to the organ are now coming so much in use, that we think a theory simplified for playing them by figures (*Thorough Base*) would be acceptable to a large majority of the choristers and singers in the United States. Setting aside the expense of procuring works on this subject, it is quite difficult to get them at any price in some parts of the country.* Indeed there are but few works that are well adapted to the wants of the United States. In the first place, they are for the most part republications of English works that were written for the peculiar wants of the English student, differing essentially from the system that is generally taught in our own country.

The student is supposed to have some knowledge of the Elements, *i. e.*, the characters used in writing music: he must also be familiar with the letters on both clefs, in order to proceed to advantage.

By far the larger proportion of works on church music published in this country have the figures, and the four parts are spread on four staffs. When the music is written on two staffs, the figures are not used as the eye will easily take in the four parts.

In commencing the practice of *Thorough Base* the pupil should first play the soprano in the right hand, (it may be well to use the fourth finger for the soprano until the figures are understood,†) then the base in the left, then look at the figures that are placed underneath, which will enable him to decide what chord is to be struck.

COMMON CHORD.

The common chord of any letter consists of its third and fifth, to which the eighth is usually added.

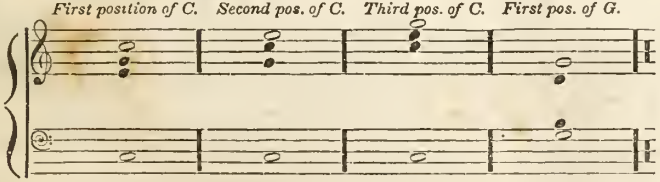
Questions.—What letters form the common chord of C? *Ans.* C E G—C is one, E is three, G is five, and C is eight. What is the common chord of F? *Ans.* F is one, A is three, C is five, and F is eight. Question each letter of the scale as above.

When there are no figures under the base the common chord must be played. We would impress on the mind of the pupil once for all, that the rules in Italics should *always be committed to memory.* The moment the rule is understood and committed to memory, the student should turn to some tune (a simple one if possible), and put it in practice. Take Burton, page 29, for example; the first four chords have no figures under them, hence they are the common chords of the letters on which the base is written, namely C; the fifth chord is A, as the base is on that letter. The sixth chord has the figure 6 underneath, and as that chord has not been explained, we pass on to the seventh. Every chord that has a figure underneath, the pupil will pass over, leaving it for future practice. Which is the common chord of G? In the last chord to the first line the base is written on C, hence it is the common chord of C.

☞ Practice this and other tunes in this manner until perfect familiarity with the common chord has been acquired, when we pass to the following rule:

Every letter has three different positions of the common chord; first position when the soprano is written on the same letter as the base, second position when the soprano is a third above the base, and third position when the soprano is a fifth above the base, thus:

First position of C. Second pos. of C. Third pos. of C. First pos. of G.



* We have had repeated applications for works relating to Thorough Base from teachers and students living many hundred if not thousand miles from this city, who write that it is impossible for them to procure such books at any price in their vicinity.

† The pupil will take notice that the two intermediate parts are always played lower than the soprano and higher than the base, *i. e.*, they never pass above the soprano or below the base.

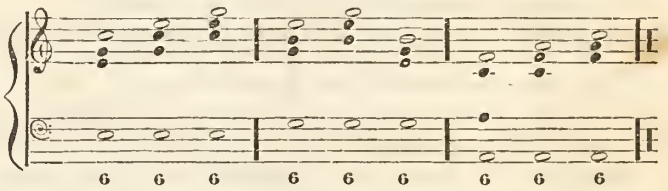
In the above example the black notes indicate the notes that are filled up in Thorough Base. The pupil will also observe that C is termed the eighth to the base on C, whether written eight degrees above or fifteen; the same may be said also of the third and fifth; *i. e.*, whether the third is written a third or a tenth above, or whether the fifth is written a fifth or a twelfth above, they are considered the same in Thorough Base.

The pupil may now take Burton again, and *play* all the common chords in the tune, naming the chord and position something as follows, viz.: The first chord is the common chord of C, because the base is written on C; it is the third position of C, because the Soprano is written a fifth above the base. The next three chords are the common chords of C, first positions. The seventh chord is the common chord of G, because the base is written on G; and second position of G, because the soprano is written a third above the base, &c. Proceed through this and other tunes in the same way until *perfect familiarity* is acquired. Sometimes a common chord is figured to contradict some preceding chord or unison passage, and the figures 3, 5 and 8 are used to designate it, either one or the whole of them (see the tune Machir, page 86). A sharp, flat or natural, placed under a chord or figures always has reference to the third; *i. e.*, the third is made sharp, flat or natural, as the case may be (see tunes Paron, Russia, &c.) When a passage is marked *unison*, it denotes that the two extreme parts alone are to be played, viz., the soprano and base. The pupil should now practise tunes in all the keys, and play every chord that is not figured, also those that have a sharp, flat or natural under them, without other figures, and those that are figured 3, or $\begin{smallmatrix}3\\5\end{smallmatrix}$, or $\begin{smallmatrix}3\\5\\8\end{smallmatrix}$, or 5, or 8—all other chords will be omitted.

FIRST INVERSION OF THE COMMON CHORD.

The figure 6 or $\begin{smallmatrix}6\\3\end{smallmatrix}$ denotes the first inversion of the common chord. *Play the base and soprano as written, and the common chord of the letter a third below the base*, or the 6th, 8th and 3d from the base.

First inversion of C. First inversion of E. First inversion of F.



Question as follows: If a base written on E, is the first inversion of some letter, what is the harmony that is to be played in the right hand? *Ans.* The common chord of C, because it is the letter a third below the base. What would be the chord to F, if written as the first inversion? *Ans.* The right hand would play the common chord of D.

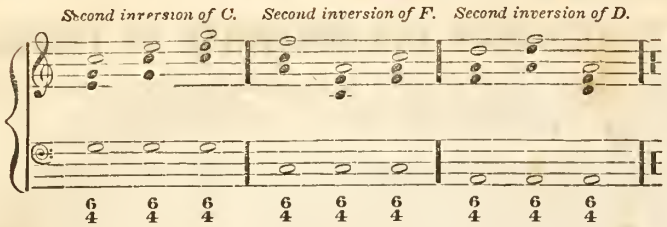
Remark.—The learner should not suppose that the common chord direct of C and D should be played, for *the real base never changes.*

It will be observed by the above example that there are three different positions to each inversion. The black notes indicate the notes that are filled out, and the learner will find, by examination, that in every case they form the common chord to the letter a third below the base. Play tunes for the practice of the chord of the 6.

SECOND INVERSION OF THE COMMON CHORD.

The second inversion is figure $\begin{smallmatrix}6\\4\end{smallmatrix}$. *Play the base as written*, and in the right hand play the *common chord to the letter a fourth above the base*, or the sixth, eighth and fourth from the base.

Questions.—If the base is written on G, the common chord of what letter will be played in the right hand. *Ans.* C, because it is the fourth above the base, thus:



Play tunes for the practice of the chord of the $\frac{6}{4}$, such as Burton, Eden, Peace, &c.

CHORD OF THE SEVENTH.

The common chord of any letter with the seventh, instead of the eighth, forms this combination, and it is figured **7**, sometimes $\frac{7}{3}$ or $\frac{7}{5}$. *Play the base and soprano as written, and add the seventh with the common chord to the base*, or the third, fifth and seventh to the base. *Questions.*—What letters form the chord of the seventh to C? *Ans.*—C E G and B. What is the seventh to G? *Ans.*—F. See next exercise for illustrations.

Play tunes for the practice of the chord of the seventh, such as Asah, Edmeston, &c.

FIRST INVERSION OF THE SEVENTH, FIGURED $\frac{6}{5}$.

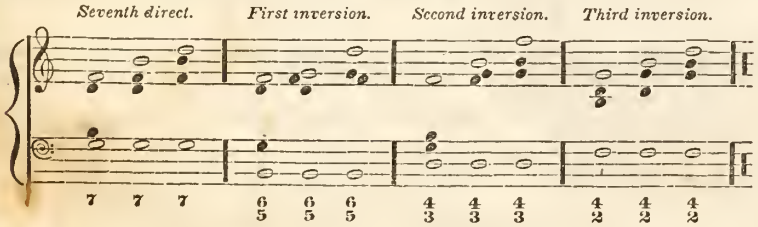
Play the base and soprano as written, and the right hand just as in the seventh direct to the letter a third below the base, or the sixth, third and fifth from the real base. See Memphis, Refuge, &c.

SECOND INVERSION OF THE SEVENTH, FIGURED $\frac{4}{3}$.

Play the base and soprano as written, and add the common chord and seventh to the letter a fourth above the base; or the third, fourth and sixth from the real base. See Refuge, Nohah, &c.

THIRD INVERSION OF THE SEVENTH, FIGURED $\frac{4}{2}$.

Play the base as written, and add the common chord of the next letter above the base in the right hand. Here we have the three inversions of the seventh written out, the black notes being the ones that the figures indicate. See Westford, Danton, Britton, &c.



It will be perceived by the above example that the chord of the seventh direct and each of the inversions have three positions. *Questions.*—Which part takes the seventh in this chord direct, first position? *Ans.*—The soprano In the second position? The alto. In the third position? The tenor. The common chord of what letter, with its seventh, do we play in the chord of $\frac{6}{5}$, as above written? G, because it is the third below. What is the rule for playing this chord? What is the rule for playing the chord of the $\frac{4}{3}$? What is the rule for playing the third inversion, $\frac{4}{2}$? How many inversions are there to the chord of the seventh? *Ans.*—Three. How many positions to each inversion? Three.

Play many tunes in all the keys for the practice of the above chords.

MISCELLANEOUS CHORDS.

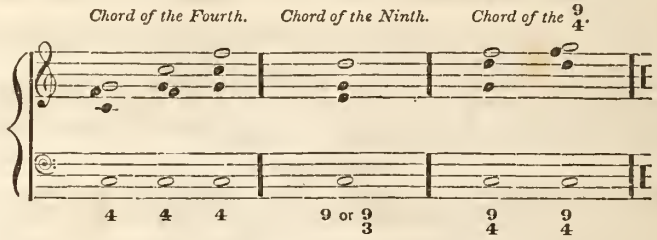
CHORD OF THE FOURTH, FIGURED **4**. *Play the common chord with a fourth from the base instead of a third.*

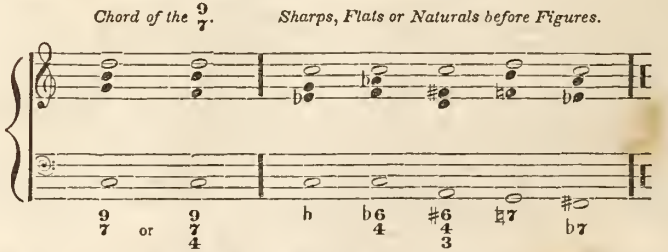
CHORD OF THE NINTH, FIGURED **9**. *Play the common chord with the ninth instead of the eighth.*

CHORD OF THE NINE SEVEN, FIGURED $\frac{9}{7}$. *Add the seventh to the above chord.**

CHORD OF THE NINE FOUR, FIGURED $\frac{9}{4}$. *Play the fifth, ninth and fourth from the base.*†

Of sharps, flats or naturals placed before figures. *A sharp (♯), flat (♭) or natural (♮), placed before a figure, always affects the note that the figure indicates. Example of the above chords.*





We have now had all the chords that are in common use in the church psalmody of this country. If a chord is not understood, let the pupil look at the intermediate parts, which he will often have to do, as many of the chords are not figured correctly in most church music books. Perseverance is particularly necessary for the student in Thorough Base, and the rules will have to be again and again studied and understood. Above all, be particularly careful to understand what you do study, thoroughly, else the farther you go the deeper you will get in the labyrinths of uncertainty.‡

---

* The figuring of this chord is somewhat ambiguous, as sometimes the fourth instead of the fifth is played, hence the performer had better cast his eye over the parts.

† It may be well to explain to the learner that the figures attached to all the chords indicate the interval from the base. For example, if the figures $\frac{6}{4}$ are written, we play those intervals reckoned from the base, and so with all others. The chords may be figured in full, but the abbreviations have been found to answer the purpose.

‡ For a thorough course of progressive instruction in the elements of Musical Composition and Thorough Base, see "Woodbury's Self-Instructor in Musical Composition."

THE DULCIMER.

RUTGERS STREET. L. M.

With dignity and firmness. — Arranged from an American tune.

1. Lord, I will bless thee all my days, Thy praise shall dwell up - - on my tongue: My soul shall glo - ry in thy grace, While saints re - joice to hear the song.

2. Come mag - ni - fy the Lord with me, Let eve - ry heart ex - - alt his name; I sought th' e - ter - nal God, and He Has not ex - posed my hope to shame.

3. His ho - ly an - gels pitch their tents A-round the men that serve the Lord; O, fear and love him, all his saints, Taste of his grace and trust his word.

PALESTINE. L. M.

With gentleness. — Theme from B.

p — *Cres.* — *p* — *Cres.* — *Dim.*

1. While filled with sadness and dismay, To see the work of God decline, Methought I heard the Saviour say, "Dismiss thy fear, the ark is mine, "Dismiss thy fear, the ark is mine.

2. "Take down thy long-neglected harp, I've seen thy tears, and heard thy prayer; The winter season has been sharp. But spring shall all its wastes repair, But spring shall all its wastes repair."

3. Lord, I obey, my hopes revive: Come join with me, ye saints, and sing; Our foes in vain against us strive, For God will help and triumph bring. For God will help and triumph bring.

Lively.

WENHAM. L. M.

From the Timbrel.

1. Awake, O Zi - on's daughter, rise, Shake off thy dust, no more re - pine; Let gladness spar-kle in thine eyes, In all thy fairest garments shine,

1. Awake, O Zi - on's daughter, rise, Shake off thy dust, no more re - - pine; Let gladness sparkle in thine eyes, In all thy fairest garments shine,

In all thy fairest garments shine . . . . . .

In all thy fair - est garments shine.

In all thy fair - est gar - ments shine.

With marked accent.

MELDROM. L. M.

1. Return, O wanderer, now return, And seek an injured Father's face; Those warm desires that in thee burn, Were kindled by reclaiming grace.

2. Return, O wanderer, now return, And seek a Father's melting heart; His pitying eyes thy grief discern, His hand shall heal thine inward smart.

Slow and gentle.

ERO. L. M.

S.

1. How blest the righteous when he dies! When sinks a weary soul to rest, How mildly beam the closing eyes, How gent - - ly heaves th' ex - - pir - - ing breast!

2. So fades a summer cloud away, So sinks the gale when storms are o'er; So gently shuts the eye of day, So dies a wave a - - - long the shore.

RUSSIA. L. M.

Firm, but not boisterous. — Continental Tune.*

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of thy return?

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine ab - - sence mourn, And still despair of thy re - turn?

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, How long my soul thine absence mourn, And still despair of thy return?

* We insert a few of these Continental tunes at the earnest request of many old and venerated people, who in their younger days were wont to perform them in the house of God with perhaps *as much devotion* and *religious effect*, as more modern choirs now sing the music of the day. The Melodies and Bases have always been retained, when consistent with the rules of counterpoint, and in order to do this, several licenses have been taken in the arrangements, which the critic is requested to look upon with an indulgent eye.

KINGSTON. L. M.

With firmness and dignity. — Arranged from a European Tune.

God from his cloudy cistern pours, On the parched earth enriching showers; The grove, the garden, and the field, The grove, the garden, and the field, A thousand joyful blessings yield.

Solo.

RETREAT. L. M.

Slow. — T. HASTINGS.

From eve - ry storm - y wind that blows, From eve - - ry swell - ing tide of woes, There is a calm, a sure re - treat, 'Tis found be - neath the mer - cy seat.

With precision and energy.

ASAH. L. M. Double.

M.

Cres. *f*

1. The spacious fir - ma - ment on high, With all the blue ethereal sky, And spangled heavens, a shining frame, Their great O-rig-i-nal proclaim, Their great O-rig-i-nal pro-

2. Soon as the eve - ning shades prevail, The moon takes up the wondrous tale, And nightly to the listening earth, Repeats the sto - ry of her birth, Repeats the story of her

Cres. *f*

3. What though, in sol - - emn silence, all Move round this dark terrestrial ball? What though no re - al voice, nor sound, Amidst their radiant orbs be found? Amidst their radiant orbs be

6 7 6 5 / 4 3 Unison. 6 6 / 4 6 7 6 / 4 6 7 6 6 / 4 6 7 6 / 4 6 7 / 4 6 6 / 4 — 7

Dim. *m* *Cres.* *ff*

claim. The unwearied sun, from day to day, Does his Creator's power display, And publishes to every land The work of an al - migh - ty hand.

birth; While all the stars that round her burn, And all the plan - - ets in their turn, Confirm the tidings as they roll, And spread the truth from pole to pole.

Dim. *m* *Cres.* *ff*

found? In reason's ear they all re - joice, And utter forth a glorious voice; For ev - er singing as they shine, "The hand that made us is di - - vine."

6 6 / 4 6 6 6 7 / 4 6 7 / 4

With ardor.

MENDON. L. M.

Loud swell the peal - ing or - gan's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice! Join the full cho - - rus of the sky.

PALESTRINA. L. M. 6 lines.

Not too fast.

May be sung as a quartett; small notes for the last verse.

Fine. *D.C. from .$. to Fine.*

1. Peace, troubled soul, whose plaintive moan Hath taught the rocks the notes of wo;
Cease thy complaint, suppress thy groan, (*omit* - - - - - - - - - - - - - - - - - -)
And let thy tears for - get to flow; Be - hold, the pre cious balm is found,
To lull thy pain, to heal thy wound.

Fine. *D.C. from .$. to Fine.*

2. Come, freely come, by sin oppressed; Un - bur - - - den here thy weigh - ty load;
Here find thy ref - uge and thy rest, (*omit* - - - - - - - - - - - - - - - - - -)
And trust the mer - cy of thy God: Thy God's thy Saviour—glorious word!
For ev - - - - er love and praise the Lord.

ANTORN. L. M.

Spirited.

From BEETHOVEN'S Mass in C.

1. Almighty Sovereign of the skies, To thee let songs of gladness rise, Each grateful heart its tribute bring, And every voice thy goodness sing, And every voice thy goodness sing.

2. From thee our choicest blessings flow, Life, health and strength thy hands bestow; The daily good thy creatures share, Springs from thy providential care, Springs from thy providential care.

MILLER. L. M.

Spirited.

J. O. FLAGER—from the U. S. Psalmody.

Again, my tongue, thy silence break, My heart, and all my powers, awake; My tongue, the glory of my frame, Awake, and sing Jehovah's name, Awake, and sing Jehovah's name.

Spirited, but not too fast.

INVITATION. L. M.

KIMBALL—Old Continental Tune.
(See Note to Russia on page 25.)

Come, my be - lov - ed, haste a - way, Cut short the hours of thy de - lay, Fly like a youthful hart or roe, O - - ver the hills where spi - ces grow,

Come, my be - lov - ed, haste a - way, Cut short the hours of thy de - lay, Fly like a youthful hart or roe, O - - ver the hills where spi - ces grow,

Come, my be - lov - ed, haste a - way, Cut short the hours of thy de - lay, Fly like a youthful hart or roe, O - - ver the hills where spi - ces grow, Fly like a youthful

Fly like a youthful hart . . . . . or roe, O - - - - - - - - - - - - - ver the hills where spices grow, O - ver the hills . . . . . where spi - - - - ces grow.

Fly like a youthful hart or roe, Over the hills where spices grow, O - - - - - - - - - - - - - ver the hills where spices grow, O - ver the hills . . . . . where spi - - - - ces grow.

hart or roe, Over the hills where spi - - - - - - - - - - ces grow, O - ver the hills where spi - - - - - ces grow, O - - - - - - ver the hills . . . . . where spi - - - - ces grow.

WINCHELSEA. L. M.

With dignity.

PRELLEUR.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

MILO. L. M.

Spirited.

Loud swell the pealing organ's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full chorus of the sky, Join the full chorus of the sky.

Loud swell the pealing organ's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full chorus of the sky, Join the full chorus of the sky.

BURTON. L. M.

In Chanting Style.

1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest a - bove; To that our longing souls as - pire, With ar-dent love and strong de - sire.

2. In thy blest king-dom we shall be From eve-ry mortal trou - ble free; No groans shall mingle with the songs, Which warble from im - mor - tal tongues.

3. No rude a - larms of ra - ging foes, No cares to break the long re - pose, No midnight shade, no cloud-ed sun, But sacred, high, e - ter - nal noon.

* Let the Soprano take the Tenor, and the Tenor the Soprano, the first time this line is sung. The last time, let the parts revert back to their legitimate places, singing the small notes if the repeat is used.

ARNHEIM. L. M.

Spirited.

S. HOLYOKE.

The Lord is come—the heavens pro - claim His birth—the na - tions learn his name; An unknown star di - rects the road Of east-ern sa - ges to their God.

With dignity.

ROSEDALE. L. M. With a Coda of four syllables.

T. HASTINGS—By permission, *From the Mendelssohn Collection.*

Coda.

1. Lord! thou hast searched and seen me thro'; Thine eye commands, with piercing view, My rising and my resting hours, My heart and flesh, with all their powers.

2. My thoughts, before they are my own, Are to my God distinctly known; He knows the words I mean to speak, Ere from my opening lips they break.

3. O, may these thoughts possess my breast, Where'er I rove, where'er I rest; Nor let my weaker passions dare Consent to sin, for God is there, for God is there.

With fervor.

EDEN. L. M.

M. S.

1. When God is nigh, my faith is strong, His arm is my al - migh - ty prop; Be glad my heart, rejoice my tongue, My dying flesh shall rest in hope.

2. Though in the dust I lay my head, Yet, gracious God, thou wilt not leave My soul for-ev - er with the dead, Nor lose thy chil - - - - - dren in the grave.

3. My flesh shall thy first call o - bey, Shake off the dust and rise on high; Then shalt thou lead the wondrous way, Up to thy throne . . . . . a - bove the sky.

Slow and with dignity.

NEGINOTH. L. M.

{This tune is somewhat in the style of the Responses much in use in the Cathedrals of Europe.}

From all that dwell below the skies, Let the Cre - a - tor's praise a - rise: Let the Redeemer's name be sung Through every land, by eve - ry tongue.

Gentle, but with earnestness.

ENTREATY. L. M.

Theme from MOZART.

1. Hasten, O sin - ner, to be wise, And stay not for to-mor-row's sun; The long-er Wis-dom you de - spise, The hard-er is she to be won.

2. O, hasten mer-cy to im - plore, And stay not for to-morrow's sun; For fear thy sea-son should be o'er, Be - fore this evening's course be run.

3. Hast-en, O sin - ner, to re - turn, And stay not for to-morrow's sun; For fear thy lamp should fail to burn, Be - fore the need-ful work is done.

Thirds.

Flowing.

WOODWORTH. L. M.

W. B. BRADBURY—By permission,
From the Mendelssohn Collection.

1. Dear Sa-viour, if these lambs should stray From thy se-cure in-elo-sure's bound, And lured by world - ly joys a - way, Among the thoughtless crowd be found;

2. Re - mem-ber still that they are thine, That thy dear sa-cred name they bear; Think that the seal of love di - vine, The sign of covenant grace they wear.

3. In all their err - ing, sin - ful years, O let them ne'er for - got - ten be; Re - mem-ber all the prayers and tears, Which made them conse-crate to thee.

Firm.

WINCHESTER. L. M.

DR. CROFT.

My soul, thy great Cre-a - tor praise; When clothed his ce - les - tial rays, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.

PEACE. L. M.

With fervor.

Second end. *Dim.*

1. Sweet peace of conscience, heavenly guest, Come fix thy mansion in my breast, Dispel my doubts, my fears control, And heal the anguish of my soul.

2. Come, smiling hope, and joy sincere, Come make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel . . . . . you to de - part.

CHRISTIAN FAREWELL. L. M.

With gentleness and precision.

How sweet the hour of closing day, When all is peace - ful and se - rene, And when the sun, with cloudless ray, Sheds mellow lus-tre o'er the scene.

ALPHEAS. L. M.

Smooth and connected.

(This tune may be sung by three female voices; or, by singing the small notes, as though the Base Clef were used, by male voices, it may be used as a Quartett.)

Come in, thou bless-ed of the Lord, O, come in Je - sus' pre - cious name; We welcome thee, with one ac - cord, And trust the Sa - viour does the same.

Very spirited.

MORNING HYMN. L. M.

(If desirable, the second line can be sung without repeating any of the words, by observing the ties.)

1. God of the morn - ing, at thy voice The cheerful sun makes haste to rise, makes haste to rise, And like a gi - ant doth re - joice To run his journey through the skies, To run his jour-ney through the skies, To run his jour-ney through the skies.

2. From the fair cham - bers of the east The circuit of his race begins, his race be - gins; And, with-out wea - ri - ness or rest, Round the whole earth he flies and shines, Round the whole earth he flies and shines, Round the whole earth he flies and shines.

3. O, like the sun, may I ful - fil Th' ap-point - ed du - ties of the day, With read - y mind and ac-tive will, March on, and keep my heavenly way, March on, and keep my heavenly way, March on, and keep my heavenly way.

Andante.

HALL. L. M.

W. TILLINGHAST.

1. How blest the righ - teous when he dies—When sinks a wea - ry soul to rest! How mild - ly beam the clos - ing eyes! How gent - ly heaves th' ex-pir - ing breast, How gent - ly heaves th' expir - ing breast!

2. So fades a sum - mer cloud a - way; So sinks the gale when storms are o'er; So gent - ly shuts the eye of day; So dies a wave a - long the shore, So dies a wave a - long the shore.

Duet.

3. A ho - ly qui - et reigns a - round, A calm which life nor death de - stroys; And naught dis-turbs that peace pro - found Which his un - fet - tered soul en - joys, Which his un - fet - tered soul en - joys.

With dignity.

FAIRMOUNT. L. M.

GEO. KINGSLEY—By permission, *From David's Harp.*

Soli. Duet.

1. Great God, whose universal sway The known and unknown worlds obey, Now give the kingdom to thy Son, Extend his power, exalt his throne, Extend his power, exalt his throne.

2. Thy sceptre well becomes his hands, All heaven submits to his commands; His justice shall avenge the poor, And pride and rage prevail no more, And pride and rage prevail no more.

3. With power He vindicates the just, And treads th' oppressor in the dust; His worship and his fear shall last, Till hours, and years, and time be past, Till hours, and years, &c.

With energy.

KENNOPE. L. M.

WHITAKER.

1. Awake, my soul, and with the sun, Thy dai - ly stage of du - ty run: Shake off dull sloth, and joy - ful rise, To pay thy morn - ing sac - ri - fice.

2. Wake, and lift up thyself, my heart, And with the angels bear thy part, Who all night long un - wea - ried sing High praises to th' e - ternal King.

3. Direct, control, sug - gest, this day, All I de - sign, or do, or say, That all my powers, with true de - light, In thy sole glo - ry may u-nite.

In chanting style.

EVENING HYMN. L. M.

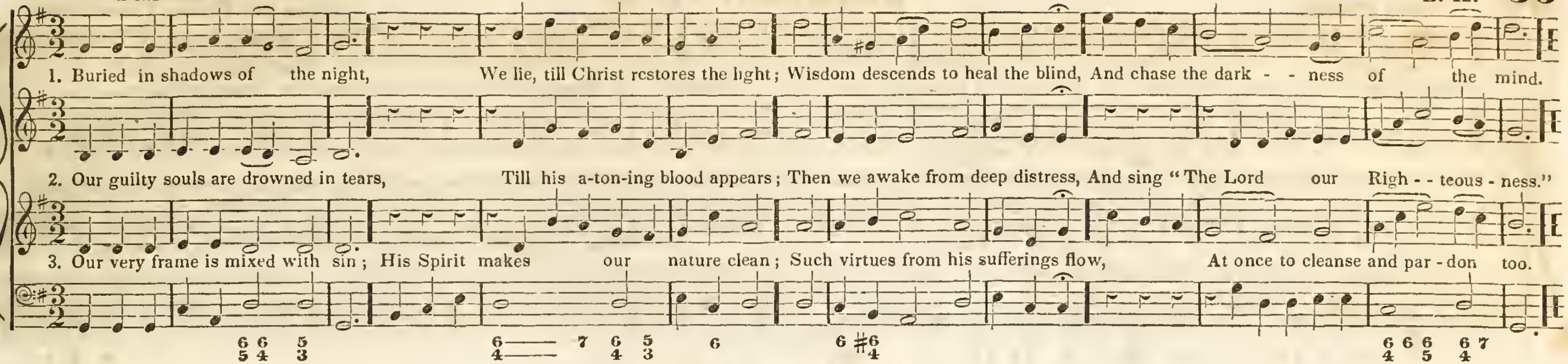
TALLIS.

Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thy own al - migh - ty wings.

REHABIAH. L. M.

Gradual cres. to the end.

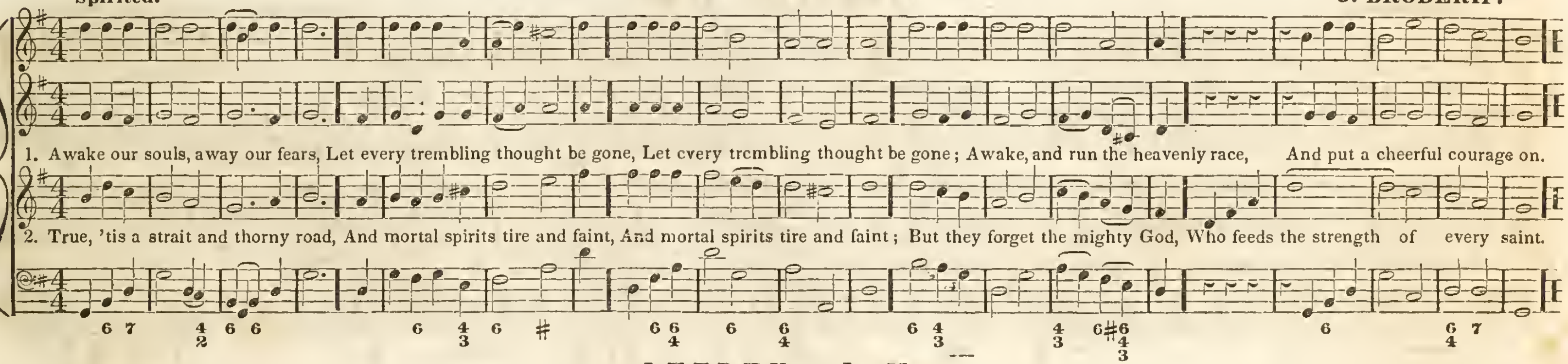
B. K.



BROMLEY. L. M.

Spirited.

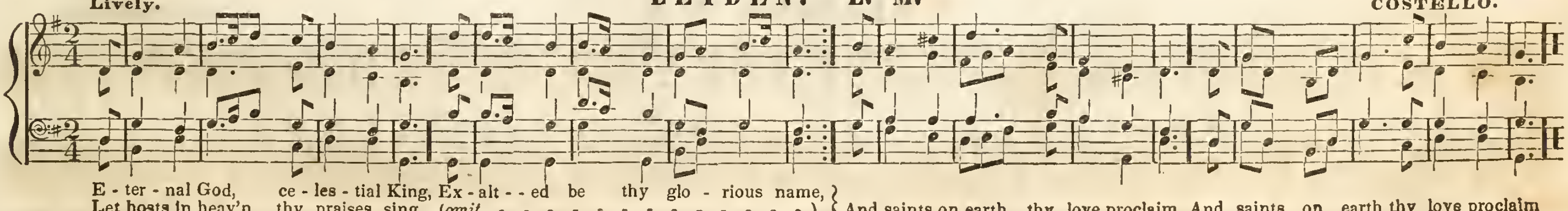
J. BRODERIP.



LEYDEN. L. M.

Lively.

COSTELLO.



With vivacity.

HEADLEY. L. M.

J. SMITH,
From the Surrey Chapel Coll.

1. O! for a sweet, inspiring ray, To animate our feeble strains, From the bright realms of endless day, The blissful realms where Jesus reigns, The blissful realms where Jesus reigns.

2. There, low before his glorious throne, Adoring saints and angels fall; And with delightful worship own His smile their bliss, their heaven, their all, His smile their bliss, their, &c.

3. Immortal glories crown his head, While tuneful hallelujahs rise, And love, and joy, and triumph spread Thro' all th' assemblies of the skies, Through all th' assemblies of the skies.

With ardor.

JERIAH. L. M.

Theme from an English Tune.

1. Now let our souls, on wings sublime, Rise from the van-i-ties of time; Draw back the part-ing veil, and see The glo-ries of e-ter-ni-ty.

2. Welcome, sweet hour of full discharge, That sets our longing souls at large; Unbinds our chain, breaks up our cell, And gives us with our God to dwell.

3. To dwell with God, to feel his love, Is the full heaven enjoyed above; And the sweet ex-pec-ta-tion now, Is the young dawn of heaven be-low.

Unison.

Firm.

SEASONS. L. M.

PLEYEL.

The flowery spring at God's command Perfumes the air, and paints the land; The sum-mer rays with vig-or shine, To raise the corn, and cheer the vine.

BERWICK. L. M.

Spirited. An English tune, by R. RUSSELL.

1. Great God, attend while Zion sings The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth: To spend one day with thee on earth,

2. Might I enjoy the meanest place Within thy house, O God of grace, Not tents of ease nor thrones of power Should tempt my feet to leave thy door, Not tents of ease nor thrones of power

3. O God, our King, whose sovereign sway The glorious hosts of heaven obey, And devils at thy presence flee; Blest is the man that trusts in thee, And dev - ils at thy presence flee;

TEMPLE. L. M. Double, or 6 lines.

Exceeds a thousand days of mirth.

Should tempt my feet to leave thy door.

Blest is the man that trusts in thee.

Declamatory style. Commence with the Duet when there is an odd verse. D. C.

1. God in his earthly temple lays Foundations for his heavenly praise;
He likes the tents of Jacob well, But still in Zion loves to dwell. His mercy visits every house That pay their night and morning vows;
But makes a more delightful stay Where churches meet to praise and pray.

1. When, streaming from the eastern skies, The morning light salutes mine eyes, O Sun of righteousness divine! On me, with beams of mercy [shine;
Chase the dark clouds of guilt away, And turn my darkness into day.

ST. PETER'S. L. M.

With dignity. HARWOOD.

To God the great, the ev - er blest, Let songs of hon - or be addressed; His mercy firm for ev - er stands; Give him the thanks his love de-mands.

COMPLAINT. L. M.

Firm, but not boisterous.

Continental Tune.
(See note to Russia, p. 25.)

Save us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years are one eternal day, And must thy children die so soon, Thy years are one eternal day,

Save us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years are one e-ternal day, Thy years are one eternal day,

Save us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years are one eternal day, And must thy children die so soon? Thy years are one eternal day,

6 7 6 6 #6 6 6 # 6

ZOAN. L. M.

With expression.

Theme from T.

And must thy children die so soon?

1. How full of anguish is the thought, How it distracts and tears my heart, If God, at last, my sov'reign Judge, Should frown, and bid my soul Depart!

And must thy children die so soon?

2. Lord, when I quit this earthly stage, Where shall I fly but to thy breast? For I have sought no other home, For I have learned no other rest.

And must thy children die so soon?

3. And if no ev'ning visit 's paid Between my Saviour and my soul, How dull the night! how sad the shade! How mournfully the minutes roll!

6 #6/5 6 6 6/4 7 Unison. # 6– 6/4 7 6 # Unison. #

MEDWAY. L. M.

With dignity.

PERGOLESI.

My God, per - mit me not to be A stranger to my - self and thee; A - midst a thousand thoughts I rove, For-get - ful of my high-est love.

Not too boisterous.

GREENWICH. L. M.

Continental Tune.
(See Note to Russia on page 25.)

1. Lord, what a thoughtless wretch was I, To mourn, and murmur, and re - pine, To see the wicked placed on high, In pride and robes of hon - or shine.

1. Lord, what a thoughtless wretch was I, To mourn, and murmur, and re - pine, To see the wicked placed on high, In pride and robes of hon - or shine.

1. Lord, what a thoughtless wretch was I, To mourn, and murmur, and re - pine, To see the wicked placed on high, In pride and robes of hon - or shine.

2. But O their end, their dreadful end! Thy sanc-tu-a-ry taught me so: On slippery rocks I see them stand, And fie - - - ry bil - - lows roll below.

2. But O their end, their dreadful end! Thy sanctu-a - ry taught me so: On slippery rocks I see them stand, And fiery billows roll below.

2. But O their end, their dreadful end! Thy sanctua - ry taught me so: On slippery rocks I see them stand, And fie - - - ry bil - - lows roll below.

Majestic and solemn.

MONMOUTH. L. M. Or P. M.

LUTHER.

In robes of judgment, lo, he comes! Shakes the wide earth, and cleaves the tomb; Before him burns devouring fire; The mountains melt, the seas retire, The mountains melt, the seas retire.
Great God! what do I see and hear? The end of things cre - a - - ted! }
The Judge of man I see ap - pear, On clouds of glory seat - ed! } Beneath his cross I view the day, When heaven and earth shall pass away, And thus prepare to meet him.

With energy.

MAHANAIM. L. M.

The third line may be sung as a duet between Soprano and Tenor.)

1. Great God, whose u - ni - ver - sal sway The known and unknown worlds obey, Now give the king - - dom to thy Son, Extend his power, exalt his throne.

2. Thy scep - tre well be-comes his hands, All heaven submits to his commands; His jus - tice shall a-venge the poor, And pride and rage pre-vail no more.

3. With power He vin - di - cates the just, And treads th' oppressor in the dust; His wor-ship and his fear shall last, Till hours, and years, and time be past.

6 6 6 7 6/4 6/4 6 6 6/4 7

Ardent and glowing.

WOODVALE. L. M.

From the Timbrel.

1. O happy day, that fixed my choice, On thee, my Saviour, and my God! Well may this glowing heart rejoice, And tell its rap - - - - tures all . . . . . a - broad.

2. O happy bond, that seals my vows To him, who merits all my love! Let cheerful anthems fill his house, While to that sa - - - - cred shrine I move.

3. 'Tis done: the great transaction's done, I am my Lord's and he is mine: He drew me, and I followed on, Charmed to confess the voice di - vine.

6 6 6 6 5/4 #/7 6/4 7 6/4 6 5 6 6/4 7

Energetic, with strong accent.

GRANDEUR. L. M.

B.

Now for a tune of lof - ty praise To great Je - ho - vah's e - qual Son; A - wake, my voice, in heavenly lays, And tell the wonders he hath done.

With firmness.

PARON. L. M.

1. Praise ye the Lord: 'tis good to raise Our hearts and voi - ces in his praise; His na - ture and his works in-vite To make this du - ty our de - light.

2. The Lord builds up Je - ru - sa - lem, And ga - thers na - tions to his name; His mer - cy melts the stub-born soul, And makes the brok-en spir - it whole.

3. He formed the stars, those heavenly flames, He counts their numbers, calls their names; His sovereign wis-dom knows no bound, A deep, where all our thoughts are drowned.

In chanting style and with spirit.

DANVERS PLAINS. L. M.

Theme from SARTI.

To end soft, or repeat last line.

1. Let Si-on praise the mighty God, And make his honors known abroad; For sweet the joy our songs to raise, And glorious is the work of praise.

2. Our children live se-cure and blest; Our shores have peace, our cities rest; He feeds our sons with finest wheat, ... And adds his blessings to their meat.

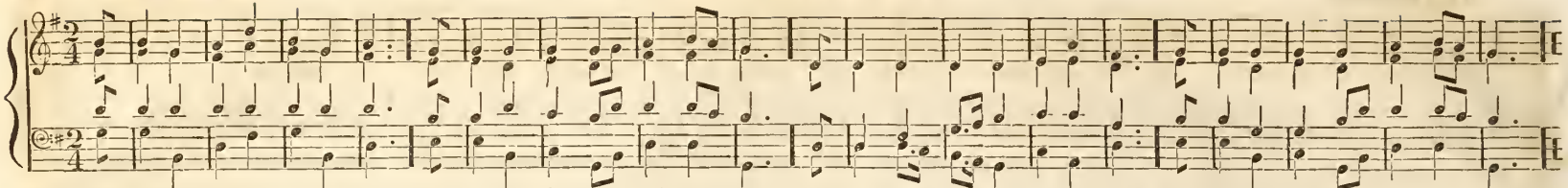
Slow and gentle. *Base and Tenor soft.*

PETTIT. L. M.—Quartett or Chorus.

m *f* *Dim.*

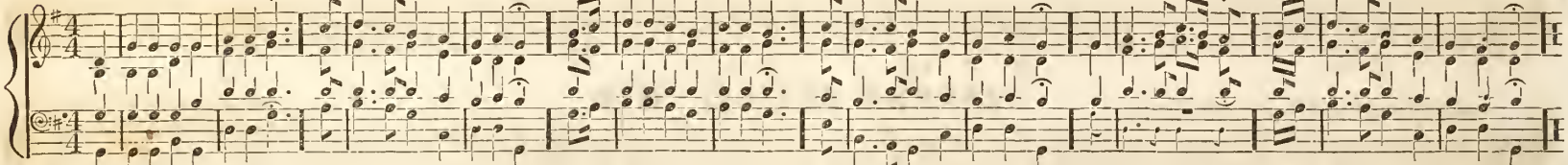
Come hith-er, all ye wea - ry souls, Ye heav - y la - den sin-ners, come; I'll give you rest from all your toils, And raise you to my heaven-ly home.

Bold. **NUREMBURG. L. M. Or 7's, by omitting the first note to each line.** German.



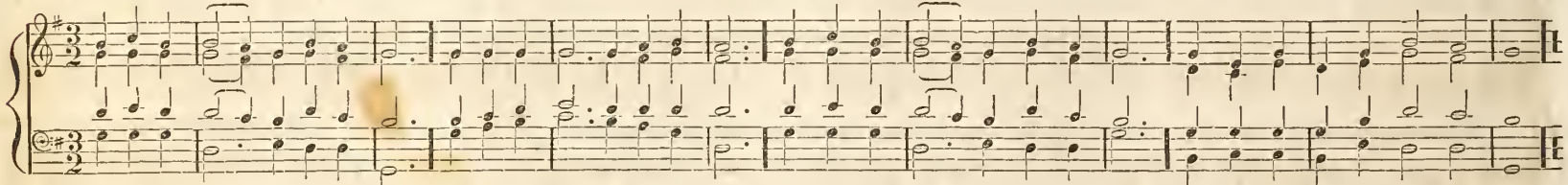
As L. M. Let ever - last-ing glo-ries crown Thy head, my Sa - viour and my Lord; Thy hands have brought salvation down, And writ the bless - ings in thy word.
As 7's. Praise to God! im-mortal praise, For the love that crowns our days; Boun-teous Source of eve-ry joy, Let thy praise our tongues em - ploy.

Spirited. **LOVING-KINDNESS. L. M.** By particular request.



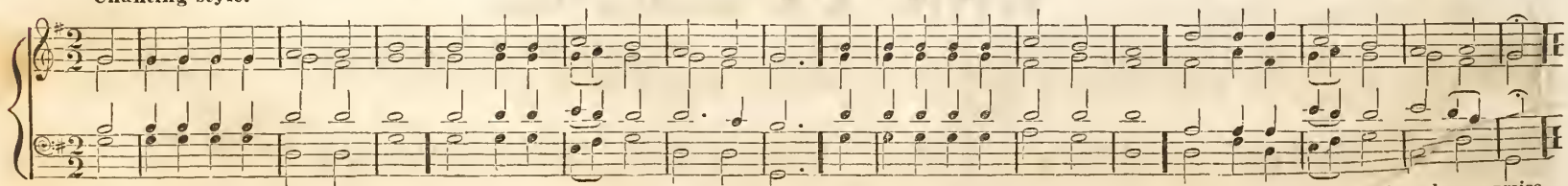
A - wake, my soul, in joyful lays, And sing thy great Redeemer's praise; He justly claims a song from thee, His loving-kindness, O how free! His loving-kindness, his loving-kindness, O how free!

Bold. **RYANT. L. M.** From T.



The praise of Si - on waits for thee, My God, and praise becomes thy house; There shall thy saints thy glo - ry see, And there per - form their pub - lic vows.

Chanting style. **STERLING. L. M.** HARRISON.



O come, loud anthems let us sing, Loud thanks to our al migh - ty King! For we our voices high should raise, When our sal - va - tion's rock we praise.

PORTUGAL. L. M.

Glowing. T. THORLEY.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morn-ing light, And talk of all thy truth at night.

ANGEL'S HYMN. L. M.

Maestoso. W. TANSUR.

The God of my sal-va-tion lives; My no-bler life he will sus-tain; His word im-mor-tal vi-gor gives, Nor shall my glo-rious hopes be vain.

COSTELLOW. L. M.

Majestic. COSTELLOW.

Be earth and all her scenes withdrawn, Let noise and van-i-ty be gone; In se-cret si-lence of the mind. My heaven, and there my God, I find.

PENITENCE. L. M.

Earnestly. C. MEINECKE.

Show pi-ty, Lord; O Lord, forgive; Let a re-pent-ing reb-el live; Are not thy mer-cies large and free? May not a sin-ner trust in thee?

Moderate.

PLAYFORD. L. M.

From Playford's Coll., 1671.
(May be sung in notes of equal length.)

At thy command, our dear-est Lord, Here we at - tend thy dy - ing feast; Thy love has spread the sa-cred board, To feed the faith of eve - ry guest.

With dignity.

NATIONAL PSALM. L. M.

Old Ten Commandments' tune, 1562.

All peo - ple that on earth do dwell, Sing to the Lord with cheer-ful voice: Him serve with mirth, his praise forth tell; Come ye be - fore Him and re - joice.

Firm.

POMFRET. L. M.

CECIL.

Happy the church, thou sacred place, The seat of thy Creator's grace; Thy holy courts are his a - bode, Thou earthly pal-ace of our God, Thou earthly palace of our God.

Bold.

APPLETON. L. M.

For male voices.

O come, loud anthems let us sing, Loud thanks to our Al - migh - ty King; For we our voi - ces high should raise, When our sal-va - tion's Rock we praise.

ELAM. L. M.

Spirited. Arranged from BEETHOVEN.

1. O, for a sweet, in - spir - ing ray, To an - i - mate our fee - ble strains, From the bright realms of endless day, The bliss - ful realms where Je - sus reigns.

2. Im-mor-tal glo - ries crown his head, While tune-ful hal - le - lu - jahs rise, And love, and joy, and tri-umph spread Thro' all th' as - sem - blies of the skies.

3. There, low before his glo-rious throne, A - dor - ing saints and an - gels fall; And with de-light-ful wor-ship own His smile their bliss, their heaven, their all.

SALVATION. L. M.

Plaintive and with fervor.

1. Here, at thy cross, my dying God, I lay my soul beneath thy love! Beneath the droppings of thy blood, Beneath the droppings of thy blood, Jesus—nor shall it e'er remove.

2. Not all that tyrants think or say, With rage and lightning in their eyes, Nor hell shall fright my heart away, Nor hell shall fright my heart away, Should hell with all its legions rise.

Solo. Chorus.

PHILHARMONIC. L. M.

In chanting style.

From year to year in love we meet, From year to year in peace we part; The tongues of thousands ut-tering sweet The bo - som joy of eve - ry heart.

Ardent and glowing.

GRATITUDE. L. M.

W**

Soli.

1. Awake, my soul, in joy - ful lays, And sing thy great Redeemer's praise, He justly claims a song from thee; His lov - ing - kind-ness, O, how free! His lov - ing-kind - ness,

2. Soon shall I pass the gloomy vale, Soon all my mortal powers must fail; O, may my last ex - piring breath, His lov - ing-kind - ness sing in death, His lov - ing-kind - ness

3. Then let me mount and soar a-way To the bright world of endless day; And sing, with rapture and surprise, His lov - ing - kind - ness in the skies . . . . . .

Chorus.

O, how free! His loving-kindness, O, how free!

sing in death, His loving-kindness sing in death.

. . . . . His loving-kindness in the skies.

IMLAH. L. M.

Declamatory style.

Arranged from T.

When strangers stand, and hear me tell What beauties in my Saviour dwell, Where he is gone, they fain would know, That they might seek and love him too.

2. My best Beloved keeps his throne On hills of light, in worlds unknown; But he descends, and shows his face In the young gardens of his grace.

3. O may my spirit daily rise, On wings of faith above the skies; Till death shall make my last remove, To dwell for ever with my Love.

TIMESBURY. L. M.

Majestic.

I. SMITH.

Je - ho - vah reigns, his throne is high, His robes are light and ma - jes - ty; His glo - ry shines with beams so bright, No mor - tal can sus-tain the sight.

OLIVET. L. M.

With great gentleness and delicacy.

1. Soft be the gen-tly-breathing notes That sing the Sa-viour's dy-ing love; Soft as the evening ze-phyr floats, And soft as tune-ful lyres a-bove;

2. Soft as the morning dews de-scend, While warbling birds ex-ult-ing soar, So soft to our al-migh-ty Friend Be eve-ry sigh our bo-soms pour.

3. Pure as the sun's en-live-ning ray, That seat-ters life and joy a-broad; Pure as the lu-cid orb of day, That wide pro-claims its Ma-ker, God.

BOWRING. L. M.

Gentle and connected.

1. How sweet-ly flowed the gos-pel sound From lips of gen-tle-ness and grace, When listening thousands gathered round, And joy and glad-ness filled the place!

2. From heaven he came, of heaven he spoke, To heaven he led his fol-lower's way; Dark clouds of gloomy night he broke, Un-veil-ing an im-mor-tal day.

3. "Come, wanderers, to my Fa-ther's home; Come, all ye wea-ry ones, and rest;" Yes, sa-cred Teacher, we will come, O-bey thee, love thee, and be blest.

MARSHALL. L. M.

Declamatory.

L. MARSHALL.

Shall the vile race of flesh and blood, Contend with their Cre-a-tor, God? Shall mor-tal worms presume to be More ho-ly, wise, or just than He?

In the declamatory style.

ALDANE. L. M.

Subject from HANDEL.

1. Come, gracious Spi-rit, heavenly Dove, With light and com - fort from a - bove; Be thou our guardian, thou our guide; O'er every thought and step pre - side.

2. The light of truth to us dis - play, And make us know and choose thy way; Plant ho - ly fear in eve - ry heart, That we from God may not de - part.

3. Lead us to ho - li - ness—the road That we must take to dwell with God; Lead us to Christ the liv - ing way, Nor let us from his pre - cepts stray.

With firmness.

ORDINATION. L. M.

Sing the small notes to the 2d and 3d verses.

1. Father of mercies, in thy house We pay our homage and our vows, While with a grateful heart we share, While with a grateful heart we share Those pledges of our Savior's care.

2. The Savior, when to heaven he rose In splendid triumph o'er his foes, Conferred his gifts on men below, Conferred his gifts on men below, And wide his royal bounties flow.

3. Hence sprung th' apostle's honored name, Sacred beyond all earthly fame; In lowlier forms, to bless our eyes, In lowlier forms, to bless our eyes, Our pastors hence and teachers rise.

Gentle, and in chanting style.

DOTHAN. L. M.

From the B. M. Ed. Soc. Coll.

How oft have sin and Sa tan strove To rend my soul from thee, my God! But ev - er - last-ing is thy love, And Je - sus seals it with his blood.

HOPE. L. M.

With strong accent, though not boisterous.

1. Fare-well, ye tran-si - to - ry things, The wealth of kingdoms and of kings: A no-bler ob-ject far than you, Ap - pears to my en - rap - tured view:

2. Je - sus! in whom all glo - ries meet, Ho - ly and just, and good and great, Ev - er compassion-ate and kind, My Saviour, Ad - vo - cate, and Friend.

3. His praise shall all my powers employ, My pre-sent hope, my fu - ture joy; For Him I count my gain but loss, And glo-ry on - ly in his cross.

REFUGE. L. M.

Gentle, but with earnestness.

1. Why will ye waste on tri - fling cares, That life which God's compas-sion spares; While, in the va-rious range of thought, The one thing need-ful is for - got?

2. Shall God in - vite you from a - bove? Shall Je-sus urge his dy - ing love? Shall troubled conscience give you pain? And all these pleas be urged in vain?

3. Not so your eyes will al - ways view Those objects which you now pur - sue; Not so will heaven and hell ap - pear, When death's deci-sive hour is near.

TRURO. L. M.

Spirited.

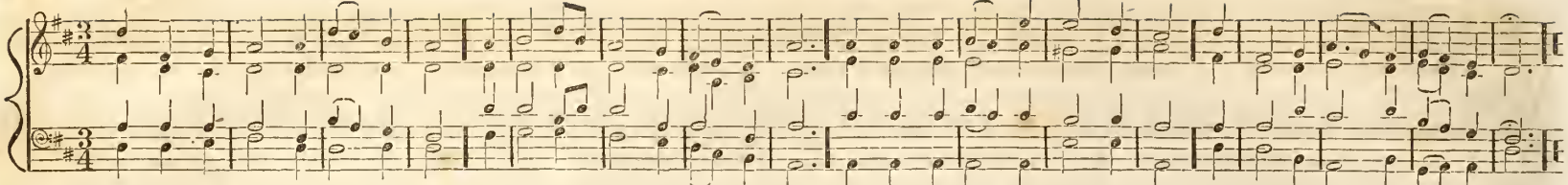
Dr. BURNEY.

Now to the Lord a no - ble song; A-wake, my soul. a - wake, my tongue; Ho-san - na to th' Eter-nal Name, And all his bound-less love pro-claim.

Firm.

BLENDON. L. M.

GIARDINI.

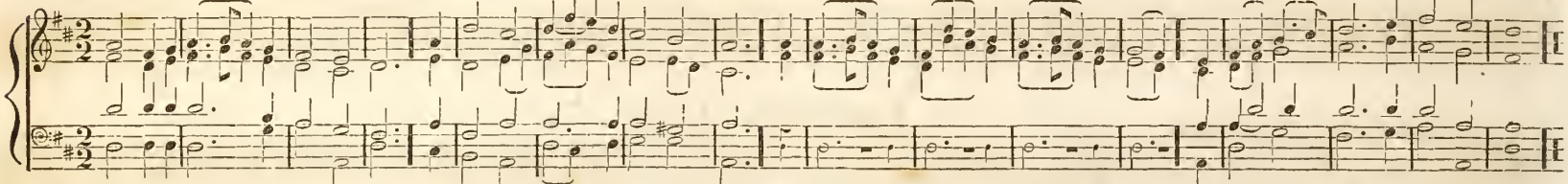


My Shep-herd is the liv - ing Lord; Now shall my wants be well supplied; His prov - i-dence and ho - ly word Be-come my safe - ty and my guide.

Glowing.

TRANQUILLITY. L. M.

Arranged from an English Melody.

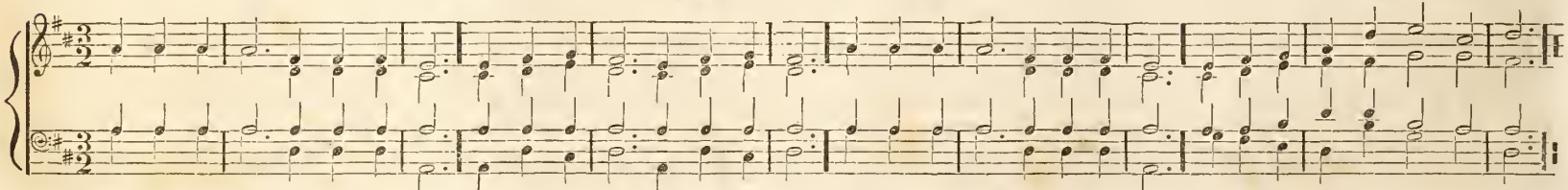


My opening eyes with rap-ture see The dawn of thy return-ing day; My thoughts, O God, as - cend to thee, While thus my ear - ly vows I pay.

Bold.

HAMILTON. L. M.

From the Timbrel.

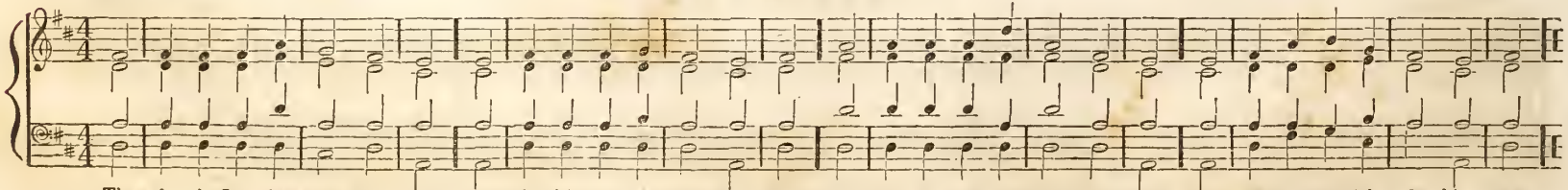


Hap - py the church, thou sa-cred place, The seat of thy Cre - a - tor's grace; Thy ho - ly courts are his a - bode, Thou earthly pal - ace of our God.

In chanting style.

RELIANCE. L. M.

W**.



Thus far the Lord has led me on, Thus far his power prolongs my days; And eve - ry eve-ning shall make known Some fresh me-mo-rial of his grace.

CASTLE STREET. L. M.

Bold.

This life's a dream, an emp - ty show; But the bright world to which I go, Hath joys sub - stan-tial and sin - cere; When shall I wake and find me there, When shall I wake and find me there.

GOOD SHEPHERD. L. M. 6 lines.

In chanting style.

The Lord my pas - ture shall prepare, And feed me with a shepherd's care; His pre - sence shall my wants supply, And guard me with a watchful eye: My noon-day walks He shall at - tend, And all my mid-night hours de - fend.

BREWER. L. M.

Bold and joyous.

English.

Daughters of Zi - on, come, be-hold The crown of hon - or and of gold, Which the glad church, with joys un-known, Placed on the head of Sol - o - mon.

JUDAH. L. M.

In strict time. A. DOTY.

1. What sin-ners val - ue I re - sign; Lord, 'tis e - nough that thou art mine; I shall be - hold thy bliss-ful face, And stand complete in righ-teous-ness.

2. This life's a dream—an emp-ty show; But that bright world to which I go, Hath joys substan-tial and sin-cere; When shall I wake and find me there?

3. O glo - rious hour! O blest a - bode! I shall be near and like my God, And flesh and sin no more con-trol, The sa - cred pleasures of my soul.

TURNBULL. L. M.

With ardor. Arranged from a Chant.

1. There is a land mine eye hath seen In visions of enraptured thought, So bright that all which spreads between Is with its radiant glory fraught, Is with its radiant glory fraught.

3. Its skies are not like earthly skies, With varying hues of shade and light; It hath no need of suns to rise, To dissipate the gloom of night, To dissipate the gloom of night.

3. There sweeps no de - so - lat-ing wind A-cross that calm, serene abode; The wanderer there a home may find, Within the Paradise of God, Within the Pa - radise of God.

OLD HUNDRED. L. M.

Firm. LUTHER.

Be thou ex - alt - ed, O my God, A - bove the heavens where angels dwell; Thy power on earth be known a - broad, And land to land thy won-ders tell.

VERMONT. L. M.

Glowing.

E. DUTCHER.

1. Soon may the last, glad song a - rise Thro' all the my-riads of the skies—That song of tri - umph which re-cords That all the earth is now the Lord's.

2. Let thrones, and powers, and kingdoms be O - be - dient, mighty God, to thee; And o - ver land, and stream, and main, Now wave the seep - tre of thy reign.

3. O, let that glo - rious an - them swell; Let host to host the tri - umph tell, That not one reb - el heart re - mains, But o - ver all the Sa - viour reigns.

PARADISE. L. M.

With fervor.

(Third line may be sung as a Quartett, Trio, Duet, or Chorus.)

Quartett. Chorus.

1. Far from my thoughts, vain world, begone, Let my re-li - gious hours a - lone; Fain would my eyes my Sa - viour see, I wait a vi - sit, Lord, from thee.

2. My heart grows warm with holy fire, And kin-dles with a pure de - sire: Come, my dear Je - sus, from a - bove, And feed my soul with heavenly love.

3. The trees of life im-mor-tal stand, In beauteous rows, at thy right hand; And, in sweet murmurs, by their side, Riv - ers of bliss per - pet-ual glide.

HYDE PARK. L. M.

Moderate.

S. B. POND—By permission.

Thou whom my soul ad - mires a-bove All earthly joy and earth-ly love, Tell me, dear Shep-herd, let me know, Where doth thy sweet-est pas - ture grow?

FOREMA. L. M.

With decision and ardor.

1. An-other six days' work is done, An-other sabbath is be-gun, Return, my soul, enjoy thy rest, Improve the day thy God hath blessed, Improve the day thy God hath blessed.

2. O that our thoughts and thanks may rise As grateful incense to the skies; And draw from heaven that sweet repose, Which none but he that feels it knows, Which none but he, &c.

3. In ho-ly du-ties let the day, In ho-ly pleasures pass away; How sweet a Sab-bath thus to spend, In hope of one that ne'er shall end, In hope of one that ne'er shall end,

Improve the day thy God hath blessed.

Which none but he that feels it knows.

In hope of one that ne'er shall end.

ZINTIN. L. M.

Spirited and with ardor.

W * *.

1. Stand up, my soul, shake off thy fears, And gird the gospel armor on; March to the gates of endless joy, Where Jesus thy great Captain 's gone.

2. Then let my soul march boldly on, Press forward to the heavenly gate; There peace and joy eternal reign, And glittering robes for conquerors wait.

3. There shall I wear a starry crown, And triumph in almighty grace, While all the armies of the skies Join in my glorious Leader's praise.

PARK STREET. L. M.

Spirited.

VENUA.

Hark! how the choral song of heaven Swells full of peace and joy above; Hark! how they strike their golden harps, And raise the tuneful notes of love, And raise the tuneful notes of love

CHAMPNEY. L. M.

From WHITE'S "Church Melodist," by permission.

Glowing.

1. How sweet-ly flowed the gos-pel sound From lips of gen - tle - ness and grace; When listening thousands gathered round, And joy and glad-ness filled the place!

2. From heaven he came, of heaven he spoke, To heaven he led his fol-lowers' way; Dark clouds of gloom - y night he broke, Un - veil - ing an im - mor - tal day.

3. "Come, wanderers, to my Father's home; Come, all ye wea - ry ones, and rest:" Yes, sa - cred Teach-er, we will come, O - bey thee, love thee, and be blessed.

4. De - cay, then, ten - e - ments of dust; Pil - lars of earth-ly pride, de-cay: A no - bler man - sion waits the just, And Je - sus has pre-pared the way.

WARREN. L. M.

V. C. TAYLOR. From the A. C. M. B. by permission.

With smoothness and serenity of expression.

1. How pleasant, how di-vine - ly fair, O Lord of hosts, thy dwell-ings are; With long desire my spi - rit faints, To meet th' as-sem - blies of thy saints.

2. My flesh would rest in thine a - bode; My pant-ing heart cries out for God; My God, my King, why should I be So far from all my joys and thee?

3. The spar-row chooses where to rest, And for her young pro-vides her nest; But will my God to spar-rows grant That plea-sure which his chil - dren want?

ELLENTHORPE. L. M.

LINLEY.

Spirited.

Now be my heart in - spired to sing The glo-ries of my Sa - viour King, Je - sus the Lord; how heavenly fair His form! how bright his beauties are!

DISMISSION. L. M.

With spirit.

Theme from an American Tune.

1. Here we have seen thy face, O Lord, And viewed sal - va - tion with our eyes, Tasted and felt the liv - ing Word, The bread de - scend-ing from the skies.

2. Thou hast prepared this dy-ing Lamb, Hast set his blood be - fore our face, To teach the terrors of thy name, And show the won-ders of thy grace.

3. He is our light; our Morning - star Shall shine on na - tions yet unknown; The glory of thine Is - rael here, And joy of spi - rits near thy throne.

COMMUNION. L. M.

With gentleness.

1. At thy command, our dear - est Lord, Here we at - tend thy dy - ing feast; Thy love has spread the sacred board, To feed the faith of ev - ery guest.

2. Our faith adores thy bleed - ing love, And trusts for life in One that died; We hope for heavenly crowns a - bove, From a Re - deem - er cru - ci - fied.

3. Let the vain world pronounce it shame, And cast contempt up - on thy cause; We glo-ry in our Sa-viour's name, And make our tri - umphs in his cross.

UXBRIDGE. L. M.

Not too fast.

L. MASON, by permission.

The heavens declare thy glo - ry, Lord, In ev - ery star thy wis - dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines.

ELORICE. L. M.

With ardor.

1. The King of saints, how fair his face, Adorned with majesty and grace! He comes with blessings from above, And wins the nations to his love, And wins the nations to his love.

2. At his right hand our eyes behold The queen arrayed in purest gold; The world admires her heavenly dress; Her robes of joy and righteousness, Her robes of joy and righteousness.

3. He forms her beau-ties like his own, He calls and seats her near his throne; Fair stranger, let thine heart forget The idols of thy native state, The idols of thy native state.

DUMBARTON. L. M.

W. B. BRADBURY,
From the Mendelssohn Collection by permission.

Smooth and flowing.

1. Je-sus, where'er thy peo - ple meet, There they be-hold thy mer - cy seat; Where'er they seek thee, thou art found, And eve - ry place is hallowed ground.

2. For thou, within no walls confined, In - hab - it - est the humble mind; Such ever bring thee, where they come, And go - ing, take thee to their home.

3. Dear Shepherd of thy cho - sen few, Thy for - mer mer - cies here re-new; Here, to our wait ing hearts, proclaim The sweet-ness of thy sav - ing name.

LIBNAH. L. M.

Moderate.

Arranged from DARLEY.

Why on the bending willows hung, O Israel, sleeps thy tuneful lyre? Why still refrain thy nobler tongue? Can no high theme thy soul inspire? Can no high theme thy soul inspire?

In declamatory style.

KERTORAH. L. M.

Arranged from a Chant.

1. 'Twas the commission of our Lord, "Go, teach the na - tions, and bap - tize;" The nations have re-ceived the word, Since He as - cend - ed to the skies.

2. He sits up - on th' e-ter - nal hills, With grace and par - don in his hands, And sends his covenant with the seals, To bless the dis - tant Chris-tian lands

3. "Re-pent and be bap-tized," He saith, "For the re - mis - sion of your sins;" And thus our sense assists our faith, And shows us what the gos - pel means.

Energetic.

ETAREO. L. M.

(For variety the Base and Tenor alone. may sing the small notes at pleasure.)

1. Come, dearest Lord, and bless this day, Come, bear our thoughts from earth away; Now, let our noblest passions rise, With ardor to their native skies, With ardor to, &c.

2. Come, Holy Spirit, all divine, With rays of light upon us shine; And let our waiting souls be blessed, On this sweet day of sacred rest, On this sweet day of sacred rest.

3. Then, when our Sabbaths here are o'er, And we arrive on Canaan's shore, With all the ransom'd we shall spend A Sabbath which shall never end, A Sabbath which, &c.

Firm.

BATH. L. M.

Na-ture with o - pen vol - ume stands, To spread her Ma-ker's praise a - broad: And eve - ry la - bor of his hands Shows something worthy of a God.

ANGLESEY. L. M. Or short Anthem.

Dr. RANDALL,
From "Surrey Chapel Music."

Spirited and energetic.

What e-qual hon - ors shall we bring To thee, O Lord, our God, the Lamb, To thee, O Lord, our God, the Lamb, When all the notes, When all the

What e-qual hon - ors shall we bring To thee, O Lord, our God, the Lamb, To thee, O Lord, our God, the Lamb, When all the notes, When all the notes that

What e-qual hon - ors shall we bring To thee, O Lord, our God, the Lamb, To thee, O Lord, our God, the Lamb, When all the notes, When all the notes that

notes that angels sing, When all the notes that angels sing, Are far in - fe - rior to thy name, Hal - - - le - lu - jah, A - - men.

an - - gels sing, Are far in-fe-rior to thy name, When all the notes that angels sing, Are far in - fe - - - rior to thy name, Hal - - - - le - lu - jah, A - - men.

an - - gels sing, Are far in - fe-rior to thy name, When all the notes that angels sing, Are far in - fe - - - rior to thy name, Hal - - - le - lu - jah, A - - men.

SHOEL. L. M.

Lively.

SHOEL.

He reigns; the Lord, the Sa - viour reigns! Praise Him in e - van - gel - ic strains: Let the whole earth in songs re - joice, And dis - tant isl - ands join their voice.

Plaintive.

SEARS. L. M.

From a German Choral.

1. In vain my rov - ing thoughts would find A por - tion wor - thy of the mind; On earth my soul can nev - er rest, For earth can nev - er make me blest.

2. Can last - ing hap - pi - - ness be found Where sea - sons roll their has - ty round, And days and hours, with ra - pid flight, Sweep cares and pleas-ures out of sight?

3. A - rise, my thoughts; my heart, a - - rise; Leave this vain world, and seek the skies; There pur - est joys for - - ev - er last, When sea - sons, days, and hours are past.

Tenderly.

BRISTOL. L. M.

E. L. WHITE, by permission.

1. How blest the righteous when he dies! When sinks a wea - ry soul to rest, How mildly beam the clos - ing eyes, How gently heaves th' ex - piring breast.

2. So fades a summer cloud a - - way; So sinks the gale when storms are o'er; So gent - ly shuts the eye of day; So dies a wave a - - long the shore.

3. A ho - ly qui - et reigns a - - round, A calm which life nor death de - - stroys; Nothing disturbs that peace pro - found, Which his un - fet - tered soul en - - - joys.

Firm.

NEW-SABBATH. L. M.

I. SMITH.

For-give - ness! 'tis a joy - - ful sound To guil - - ty reb - - - els doomed to die: Publish the bliss the world a - round; Ye ser - - - aphs, shout it from the sky.

Bold, and third line staccato.

BEVERLY. L. M.

1. When Is-rael, freed from Pha-raoh's hand, Left the proud ty - rant and his land, The tribes with cheerful homage own Their King, and Judah was his throne.

2. A - cross the deep their jour-ney lay; The deep di - vides to make them way; Jor-dan be-held their march, and fled With backward current to his head.

3. Let eve - ry moun-tain, eve - ry flood Re - tire and know the ap-proach - ing God, The King of Israel; see Him here; Tremble, thou earth; a-dore and fear.

With strong accent, and firmness.

ALEXANDER. L. M.

SCHULTZ.

1. Up to the hills I lift mine eyes, Th' e - ter - nal hills be-yond the skies; Thence all her help my soul de - rives; There my al - migh - ty Ref - uge lives.

2. He lives; the ev - er - last - ing God, That built the world, that spread the flood; The heavens, with all their hosts, He made, And the dark re-gions of the dead.

3. He guides our feet, He guards our way; His morn-ing smiles a-dorn the day; He spreads the eve-ning veil, and keeps The si - lent hours while Is - rael sleeps.

Gently.

ZEPHYR. L. M.

W. B. E. From the Psalmodist, by permission.

Je - sus can make a dy - ing bed Feel soft as down-y pil - lows are; While on his breast I lean my head And breathe my life out sweet-ly there.

In chanting style.

AMENIA. L. M. Double.

Furnished for this work by I. BAKER. D. C.

1. How plea-sant, how di - vine - ly fair, O Lord of hosts, thy dwellings are;
With long de - sire my spi - rit faints, To meet th' as-semblies of thy saints.
My God, my King, why should I be So far from all my joys and thee?

2. My flesh would rest in thine a - bode; My pant-ing heart cries out for God;

Ardent and glowing.

ALWAY. L. M.

The broken time may be omitted in the third line, Base, by singing small notes and noticing the ties.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morn - ing light, And talk of all thy truth at night.

2. Sweet is the day of sa - cred rest; No mor - tal care shall seize my breast; O, may my heart in tune be found, Like Da - vid's harp, of so - lemn sound.

3. My heart shall tri - umph in my Lord, And bless his works, and bless his word; Thy works of grace, how bright they shine! How deep thy coun - sels! how di - vine!

4 6 5 6 — 6 6 7 5 6 7 6 66 6–7 67
2 4 3 4 — 4 4 3 4 4 5 4— 4

Mournful.

WINDHAM. L. M.

READ.

Broad is the road that leads to death, And thou-sands walk to - ge - ther there; But wis-dom shows a nar - row path, With here and there a tra - vel - ler.

COLERAINE. L. M. 6 lines. Or, L. M., by omitting the repeat.

Gently, and in the declamatory style. Theme from the German.

1. Sweet is the last, the parting ray, That ushers placid eve-ning in; } How grateful to the anxious breast The sacred hours of holy rest, The sacred hours of ho-ly rest.
When with the still, expiring day, The Sabbath's peaceful hours begin; }

2. Hushed is the tumult of the day, And worldly cares and business cease; } Delightful season! kindly given To turn the wandering thoughts to heaven, To turn the wandering [thoughts to heaven.
While soft the vesper breezes play, To hymn the glad return of peace: }

BERGEN. L. M.

Gradual Cres. and Decres. W**

1. From year to year in love we meet, From year to year in peace we part; The tongues of thousands uttering sweet . . . . . The bosom-joy of eve-ry heart.

2. But time rolls on; and year by year, We change, grow up, or pass away; Not twice the same assembly here . . . . . Have hailed the children's festal day.

PILESGROVE. L. M.

Firm. MITCHELL.

O ren-der thanks to God a-bove, The foun-tain of e-ter-nal love; Whose mer-cy firm thro' a-ges past Has stood, and shall for ev-er last.

Smoothly, flowing and in exact time.

BEULAH. L. M.

(Third line may be sung as a Duet between Soprano and Alto

1. O, for a sweet, in - spir - ing ray, To an - i - mate our fee - ble strains, From the bright realms of end - less day, The bliss - ful realms where Jesus reigns.

2. There, low be - fore his glo - rious throne, A-dor - ing saints and an-gels fall; And with de - light-ful wor - ship own His smile their bliss, their heaven, their all.

3. Im-mor - tal glo - ries crown his head, While tuneful hal - le - lu - jahs rise, And love, and joy, and tri - umph spread Thro' all th' as-sem-blies of the skies.

Glowing, and with fervor.

BOLTON. L. M.

1. My God, accept my early vows, Like morning incense, in thy house, And let my nightly worship rise Sweet as the evening sacrifice, Sweet as the evening sa - cri - fice.

2. Watch o'er my lips, and guard them, Lord, From every rash and heedless word; Nor let my feet incline to tread The guilty path where sinners lead, The guilty path where, &c.

3. O may the righteous, when I stray, Smite and reprove my wandering way; Their gentle words, like ointment shed, Shall never bruise, but cheer my head, Shall never bruise, &c.

6 9/4 6/4 7— #6/4/3 6 6/4 7 6/4 7 9/4 9/4 6 6/4 7

Plaintive.

LIMEHOUSE. L. M.

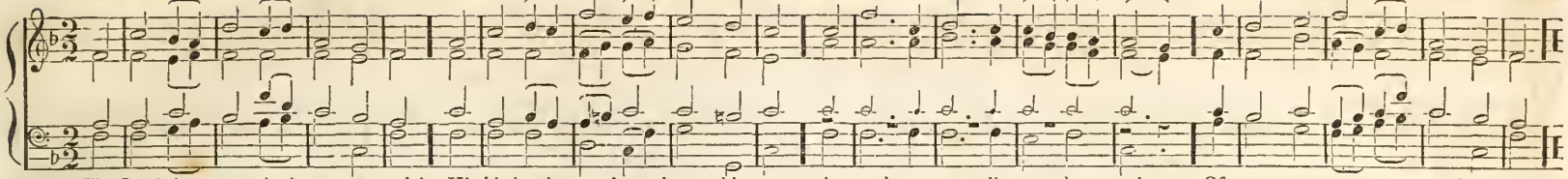
HUSBAND.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked placed on high, In pride and robes of hon - or shine.

Lively.

ALFRETON. L. M.

W. BEASTALL.

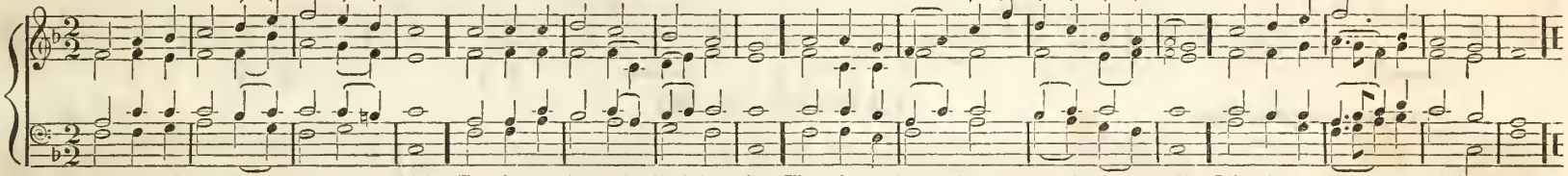


The Lord is come; the heavens pro-claim His birth; the na-tions learn his name; An un-known star di-rects the road Of eas-tern sa - ges to their God.

Spirited.

DUKE STREET. L. M.

HATTON.

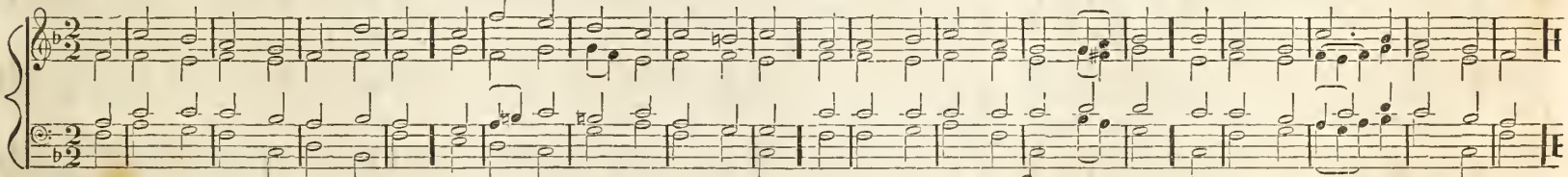


Lord, when thou didst as-cend on high, Ten thousand an-gels filled the sky; Those heavenly guards a - round thee wait, Like chariots that at-tend thy state.

With dignity.

NAZARETH. L. M.

WEBBE.

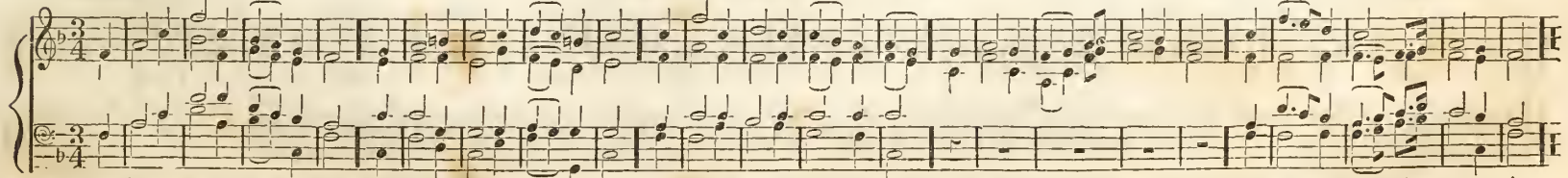


When at this dis-tance, Lord, we trace The va-rious glo - ries of thy face, What trans-port pours o'er all our breast, And charms our cares and woes to rest!

Firm and spirited.

ROTHWELL. L. M.

(The first four notes may be sung in unison.) ENGLISH.



Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing, And to the solemn organ sing

With energy and boldness.

DANTON. L. M.

BEETHOVEN.

Cres.

1. Join, all who love the Sa-viour's name, To sing his ev - er - last - ing fame; Great God, pre-pare each heart and voice, In Him for ev - er to re - joice.

2. With Him I dai - ly love to walk; Of Him my soul de-lights to talk; On Him I cast my eve - ry care; Like Him, one day, I shall ap - pear.

3. Bless Him, my soul, from day to day, Trust Him to lead thee on thy way; Give Him thy poor, weak, sin-ful heart; With Him, O nev-er, nev - er part.

Unison. 6 6 6 5 6/4 6 6 5 6/4 7 6/4 6/4 5 Unison. 6/♭ 6/4 6/5 4-- 4/2-- ♭3 6 6/4

Firm, and in strict time.

CARSON. L. M.

W. C. B.

m f p Cres. f

1. Je - sus, and shall it ev - er be, A mor-tal man a-shamed of thee? A-shamed of thee, whom an - gels praise, Whose glo-ries shine through endless days?

2. A-shamed of Je - sus! that dear friend On whom my hopes of heaven de-pend! No, when I blush, be this my shame, That I no more re - vere his name.

3. A-shamed of Je - sus! Yes, I may, When I've no guilt to wash a-way, No tear to wipe, no good to crave, No fears to quell, no soul to save.

6 6/4 6/4 7/♮ 6 4/2 6 6 6/4 7 6/4 5/3

Firm.

EFFINGHAM. L. M.

English.

At an - chor laid, re-mote from home, To thee I cry, "O Spir - it, come!" Ce - les-tial breeze, no long - er stay But swell my sails, and speed my way.

Spirited.

BRITTON. L. M.

E. L. WHITE—By permission.

1. Sovereign of worlds, dis-play thy power, Be this thy Si - - on's fa - vored hour; Bid the bright morning star a - rise, And point the na - tions to the skies.

2. Set up thy throne where Sa - tan reigns, On west-ern wilds, and heathen plains; Far let the gos - pel's sound be known, And be the u - - niverse thine own.

3. Speak, and the world shall hear thy voice; Speak, and the na - tions shall re - joice; Scat-ter the shades of mor - al night, With the blest beams of heavenly light.

Bold.

ORLAND. L. M.

Dr. ARNOLD.

1. Je - sus shall reign where'er the sun Does his suc - ces - sive jour - neys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

2. Behold the nations with their kings; There Europe her best trib - ute brings; From north to south the prin - ces meet, To pay their hom - age at his feet.

3. There Persia, glorious to be - hold, And In - dia shines in east - ern gold; While western em-pires own their Lord, And sav - age tribes at - tend his word.

Gently.

GERMANY. L. M.

BEETHOVEN.

Lord, at thy feet I pros - trate fall. Oppressed with fears to thee I call: Re - veal thy pardoning love to me And set my cap - tive spir - it free.

RABENA. L. M.

Pensive. CORELLI.

1. The day of wrath, that dreadful day, When heaven and earth shall pass away! What power shall be the sinner's stay? How shall he meet that dreadful day? How shall he meet, &c.

2. When, shriveling like a parched seroll, The flaming heavens together roll; When louder yet, and yet more dread, Swells the high trump that wakes the dead, Swells the high, &c.

3. O! on that day, that wrathful day, When man to judgment wakes from clay, Be thou the trembling sinner's stay, Tho' heaven and earth shall pass away, Tho' heaven and earth, &c.

ARE. L. M.

Gentle. Dea. W. D. GOULD.

1. From ev - ery stormy wind that blows, From ev-ery swell-ing tide of woes, There is a calm, a sure re - treat, 'Tis found beneath the mer - cy - seat.

2. There is a place, where Je - sus sheds The oil of gladness on our heads; A place than all be - sides more sweet; It is the blood-bought mercy - seat.

3. There is a scene, where spi-rits blend, Where friend holds fellowship with friend; Though sundered far, by faith they meet A - round one com-mon mer - cy - seat.

ALL-SAINTS. L. M.

Smooth. W. KNAPP.

The wondering world in-quires to know, Why I should love my Sa - viour so; "What are his charms," say they, "above The ob - jects of a mor - tal love?"

With spirit and energy.

MISSIONARY. L. M. Or L. M. 6 lines.

From DE MONTI'S Mass in B flat.

1st time, Sop.; 2d time, Ten. and Base.

1. Ye Christian heralds, go, proclaim Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of Sharon there.

3. And when our labors all are o'er, Then shall we meet to part no more—Meet, with the blood-bought throng to fall, And crown the Saviour Lord of all, And crown the Saviour, &c.

With grateful hearts, with grateful tongues, To God we raise united songs; His power and mercy we proclaim: { Thro' every age, O, may we own / Jehovah here has fixed his throne, } And triumph in his mighty name.

In chanting style.

FARIMER. L. M.

2. He'll shield you with a wall of fire, With holy zeal your hearts inspire, Bid raging winds their fury cease, And calm the savage breast to peace.

1. Zi-on, a-wake; thy strength renew; Put on thy robes of beauteous hue; Church of our God, arise and shine, Bright with the beams of truth divine.

Modulation to Tune Missionary.

2. Soon shall thy radiance stream afar, Wide as the heathen nations are; Gentiles and kings thy light shall view; All shall admire and love thee too.

HEBRON. L. M.

L. MASON, 1830—By permission.

Thus far the Lord has led me on; Thus far his power pro-longs my days; And eve-ry even-ing shall make known Some fresh memo-rial of his grace.

GERSHOM. L. M.

Firm. Solo. Duet. Duet. Male Voices.

Behold, the blind their sight receive; Behold, the dead awake and live; The dumb speak wonders, and the lame Leap like the hart, and bless his name, Leap like the hart, &c.

SHEBURN. L. M.

Chanting style. Male Voices.

Disowned of Heaven, by man oppressed, Outcasts from Si - on's hal - lowed ground, O, why should Is-rael's sons, once blest, Still roam the scorn-ing world a - round?

AMIRAH. L. M.

Gently, and not too fast.
TENORS.
BASES.

May be sung as a Quartett in connection with the tune below, 1st and 3d verses—**Male Voices.**

Modulation to the same for Female Voices.

1. An - oth-er six days' work is done, Another Sabbath is be-gun; Return, my soul, enjoy thy rest, Improve the day thy God hath blessed.
3. This heavenly calm within the breast, Is the dear pledge of glorious rest, Which for the church of God remains, The end of cares, the end of pains.

MAHLI. L. M.

SOPRANO AND ALTO.
TENOR & BASE.

The same for the 2d and 4th verses—**Male and Female Voices.**

Cres. *Dim.*

2. O, that our thoughts and thanks may rise As grateful in - cense to the skies; And draw from heaven that sweet repose, Which none but he that feels it knows.
4. In ho - ly du - ties let the day, In ho - ly pleas-ures, pass a - way; How sweet a Sabbath thus to spend, In hope of one that ne'er shall end!

BUCKFIELD. L. M.

Old Continental style—G. MAXIM.
(See note to Russia, page 25.)

Spirited.

When strangers stand, and hear me tell What beauties in my Saviour dwell, Where he is gone they fain would know, :‖: Where he is gone they fain would know, :‖: That they may seek and love him too.

IZHAR. L. M. 6 lines.

B. MILGROVE.

Gently.

D. C.

1. When gathering clouds a-round I view, And days are dark, and friends are few, On Him I lean, who, not in vain, Ex - pe - rienced eve - ry hu - man pain;
D.C. He sees my wants, al - lays my fears, And counts and treas-ures up my tears.

2. If aught should tempt my soul to stray From heavenly vir - tue's narrow way, To fly the good I would pur-sue, Or do the sin I would not do;
D.C. Still He who felt temp-ta - tion's power, Shall guard me in that dangerous hour.

WARD. L. M.

Arranged from a Scotch tune, by L. MASON.

There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still glid - ing through, And watering our di-vine a - bode.

Spirited.

CREATION. L. M. Double.

From HAYDN'S Oratorio of the "Creation."

{May be sung as a Duet, by Base and Tenor, or Soprano and Alto.}

1. The spa-cious fir-ma-ment on high, With all the blue e-the-real sky, And spangled heavens, a shining frame, Their great O-ri-gi-nal pro-claim.

2. Th' unwearied sun, from day to day, Does his Cre-a-tor's power dis-play, And pub-lish-es to ev-ery land, (*omit* - - - -) The work of an al-migh-ty hand.

WARE. L. M.

In chanting style.

GEO. KINGSLEY, by permission.

O! for a glance of heav'nly day, To take this stubborn stone away, And thaw, with beams of love divine, This heart, this frozen heart of mine.

ANTIGUA. L. M.

Spirited.

ENGLISH.

1. Now in the galleries of his grace Ap-pears the King, and thus he says: "How fair my saints are in my sight! My love, how come-ly for de-light!"

2. Kind is thy language, sovereign Lord, There's heavenly grace in ev-ery word; From that dear mouth, a stream, di-vine, Flows sweet-er than the choi-cest wine.

SORROW. L. M.

Slow, and in chanting style.

(These three tunes will be found useful, where the expression of the different verses of the hymn require a change in the music.)

p *Dim.* *p* *Dim.*

1. He dies, the Friend of sinners dies; Lo! Salem's daughters weep around; A solemn darkness vails the skies, A sudden trembling shakes the ground.

Sym. *p*

2. Come, saints, and drop a tear or two For Him who groaned beneath your load; He shed a thousand drops for you, A thousand drops of richest blood.

WONDER. L. M.

A little faster than the above.

m *Dim.* *Cres.* *f*

3. Here's love and grief beyond degree, The Lord of glory dies for men; But lo! what sudden joys we see, Jesus, the dead, revives again.

Sym. *ff*

4. The risen God forsakes the tomb, Up to his Father's court he flies; Cherubic legions guard Him home, And shout him welcome to the skies.

JOY. L. M.

Much faster than the above.

f *ff* *m* *Cres.* *f* *ff*

5. Dry up your tears, ye saints, and tell How high your great Deliverer reigns; Sing how he spoiled the hosts of hell, Sing how he, &c. And led the monster Death in chains.

6. Say—"Live for ever, wondrous King! Born to redeem, and strong to save;" Then ask the monster—"Where's thy sting, Then ask, &c. And where's thy victory, boasting grave?"

With gentleness.

MELITA.—Quartett. L. M. or 8's & 4's.

W**.
Second ending.

1. There is a calm for those who weep, A rest for weary pilgrims found; They softly lie, and sweet-ly sleep, Low in the ground, Low in the ground.

2. The storm that sweeps the wintry sky No more disturbs their deep repose, Than summer evening's latest sigh, That shuts the rose, That shuts the rose

3. Then, traveller in the vale of tears, To realms of everlast-ing light, Thro' time's dark wil-der-ness of years, (*omit* - - - - - - - - - - - -) Pur-sue thy flight.

4. Thy soul, renewed by grace divine, In God's own image, freed from clay, In heaven's eternal sphere shall shine, (*omit* - - - - - - - - - - - -) A star of day.

Gently, and not too fast.

MATTISON. L. M.

A. DOTY.

1. Great Rul-er of the earth and skies! A word of thy al-migh-ty breath, Can sink the world, or bid it rise; Thy smile is life, thy frown is death.

2. When an-gry na-tions rush to arms, And rage, and noise, and tu-mult reign, And bat-tle sounds its dire a-larms, And slaughter fills the trem-bling plain:

3. Thy sove-reign eye looks calm-ly down, Marks out their course, and bounds their power; Thy word the angry na-tions own, And noise and war are heard no more.

6/5 — 6 — 6 4/3 — 4/3 — 4/3 — 4/3 6 — 6/4 7

Slow.

WELLS. L. M.

HOLDRAD.

Life is the time to serve the Lord, The time t' in-sure the great re-ward; And while the lamp holds out to burn, Ye sin-ners, hast-en to re-turn.

NAMAN. L. M.

Flowing. F. SLYE.

1. The bil - lows swell, the winds are high, Clouds o - ver-cast my win - try sky; Out of the depths to thee I call; My fears are great, my strength s small.

2. O Lord, the pi - lot's part per-form, And guide and guard me through the storm; Defend me from each threat'ning ill; Con-trol the waves—say, "Peace, be still."

3. A - midst the roar - ing of the sea, My soul still hangs her hopes on thee; Thy con - stant love, thy faith - ful care, Is all that saves me from de-spair.

OPE. L. M.

In chanting style. Dea. N. D. GOULD.

1. O hap - py saints, who dwell in light, And walk with Je - sus, clothed in white! Safe land-ed on that peace - ful shore, Where pilgrims meet to part no more.

2. Released from sor - row, toil, and strife, And wel-comed to an end - less life, Their souls have now begun to prove The height and depth of Je - sus' love.

3. There, gazing on his beau-teous face, They tell the won-ders of his grace, And, while they sing with rapture sweet, They bow, a-dor-ing, at his feet.

KINGSBRIDGE. L. M.

Solemn. Southern tune.

Lord, thou hast searched and seen me through; Thine eye commands with piercing view My ris - ing and my rest - ing hours, My heart and flesh, with all their powers.

Spirited and firm.

MASSACHUSETTS. L. M.

Arranged from SUMNER.

1. O, for a sweet, in - spir-ing ray, To an - i - mate our fee - ble strains, From the bright realms of end-less day, The bliss-ful realms where Je-sus reigns.

2. There, low be - fore his glo - rious throne, A - dor - ing saints and an - gels fall; And with de - light-ful wor - ship own His smile their bliss, their heaven, their all.

3. Im - mor - tal glo - ries crown his head, While tune-ful hal - le - lu - jahs rise, And love, and joy, and tri - umph spread Thro' all th' as-sem-blies of the skies.

Moderate.

QUITO. L. M.

Air from HORSLEY.

Who is this stranger in dis - tress, That travels thro' this wil-der-ness? Op-pressed with sorrow and with sin, On her beloved Lord she leans, On her belov-ed Lord she leans.

Spirited.

LUTON. L. M.

BURDER.

With all my powers of heart and tongue I'll praise my Mak - er in my song; An-gels shall hear the notes I raise, Ap-prove the song, and join the praise.

TILLINGHAST. L. M.

Smoothly and connected. A. DOTY.

1. While on the verge of life I stand, And view the scenes on ei - ther hand, My spir - it strug - gles with my clay, And longs to wing its flight a - way.

2. Come, ye an - gel - ic guard-ians, come, And lead the willing pil-grim home; Ye know the way to Je-sus' throne, Source of my joys and of your own.

3. The bliss-ful in - ter - view, how sweet, To fall trans-port-ed at his feet; Rais'd in his arms, to view his face, Through the full beamings of his grace.

UNIAS. L. M.

Soft and gentle.

p *Cres.* *Dim.*

1. O stay thy tears, for they are blest, Whose days are past, whose toil is done; Here mid-night care dis-turbs our rest; Here sorrow dims the noon - day sun.

2. How blest are they whose transient years Pass like an eve - ning me - teor's flight! Not dark with guilt, nor dim with tears; Whose course is short, unclouded, bright.

3. O, cheer-less were our lengthened way; But Heaven's own light dis-pels the gloom, Streams downward from e-ter - nal day, And casts a glo-ry round the tomb.

HAMBURG. L. M.

Gently. Gregorian.

Kingdoms and thrones to God be - long; Crown him, ye nations, in your song: His wondrous name and power re - hearse; His hon-ors shall en - rich your verse.

In gentle and flowing style.

LOUVAN. L. M.

V. C. TAYLOR—By permission,
From Taylor's Sacred Minstrel.

1. My God, how end - less is thy love! Thy gifts are eve - ry eve - ning new; And morn-ing mer-cies from a-bove Gent-ly dis - til like ear - ly dew.

2. Thou spreadst the curtain of the night, Great Guar-dian of my sleep-ing hours; Thy sovereign word re - stores the light, And quick-ens all my drow-sy powers.

3. I yield my powers to thy command; To thee I con - se - crate my days; Per-pet - ual bless-ings from thy hand De-mand per-pet - ual songs of praise.

Smooth and connected.

COURTNEY. L. M.

W**.

1. How sweet-ly flowed the gos-pel sound From lips of gen - tle-ness and grace, When list-'ning an - gels gath-ered round, And joy and glad-ness filled the place!

2. From heaven he came, of heaven he spoke, To heaven he led his fol-lowers' way; Dark clouds of gloom-y night he broke, Un - veil-ing an im-mor - tal day.

3. "Come, wanderers, to my Fa-ther's home; Come, all ye wea - ry ones, and rest;" Yes, sa - cred Teach-er, we will come, O - bey thee, love thee, and be blest.

Majestic.

OLD NINETY-SEVENTH. L. M.

TUCKER.

Thy glo-ry, Lord, the heavens de-clare: The fir-ma-ment dis - plays thy skill; The changing clouds, the view-less air, Tem-pest and calm, thy word ful - fil.

Lively.

ALBANY. L. M.

S. B. POND—*From the U. S. Psalmody, by permission.*
(If the Tenor sing the small notes, the Alto must be omitted.)

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morn-ing light, And talk of all thy truth at night.

2. Sweet is the day of sa-cred rest; No mortal care shall seize my breast; O, may my heart in tune be found, Like Da - vid's harp of sol-emn sound!

3. My heart shall tri-umph in my Lord, And bless his works and bless his word; Thy works of grace, how bright they shine! How deep thy coun - sels! how di - vine!

6 6 7 7 6 7 6 6 7 7

With firmness.

REDEMPTION. L. M.

Theme from BEETHOVEN'S Mass in C.

1. Be - hold the sin - a - ton - ing Lamb, With wonder, grat - i - tude and love; To take a - way our guilt and shame, See Him de - scend - ing from a - bove!

2. Our sins and griefs on Him were laid; He meek-ly bore the migh-ty load; Our ran-som-price He ful - ly paid, In groans and tears, in sweat and blood.

3. To save a guil - ty world, He dies; Sin-ners, be - hold the bleed-ing Lamb! To Him lift up your long-ing eyes, And hope for mer - cy in his name.

Unison..... 5 6—7 6 4 3 Unison..... 6 7 5—6 6 9 6 6 7

Firm.

STONEFIELD. L. M.

STANLEY.

How sweet - ly flowed the gos-pel sound From lips of gen-tle - ness and grace, When list - 'ning thousands gath - ered round And joy and gladness filled the place.

Gently, and not too fast.

CEDRON. L. M. Or, L. M. 6 lines; or, 8's & 6's, by using the ties.

(First time, Tenor and Base, second time, Soprano and Alto, this repeat—except when used as L. M. 6 lines, when only the music to the third line should be repeated.)

As L. M. 'Tis midnight; and on Olive's brow The star is dimmed that lately shone; 'Tis midnight; in the garden now, The suffering Saviour prays alone, The suffering Saviour prays alone.

L. M. 6 lines. Father of mercies, God of love, O, hear an humble suppliant's cry; { Bend from thy lofty seat above, / Thy throne of glorious majesty: } O, deign to lis - ten to my voice, And bid my drooping heart rejoice.

As 8's & 6's. Beyond where Cedron's waters flow, Behold the suffering Saviour go To sad Gethsem - a - ne; His countenance is all di - vine, Yet grief appears in eve-ry line.

6 6 7 / 4 ♮ 6 6 4 / 3 6 5 / 4 3 4 4 / ♯ 2 6— / 4— 7 6 / 4 6 5 / 4 3 7 6 6 / 4

Flowing and connected.

FANSHAW. L. M.

Theme from W**.

1. A - sleep in Je - sus! bless-ed sleep, From which none ev - er wakes to weep; A calm and un - dis-turbed re - pose, Un-bro - ken by the last of foes.

2. A - sleep in Je - sus! O, how sweet, To be for such a slum - ber meet! With ho - ly con - fi-dence to sing, That Death has lost his venomed sting.

Bold.

GILGAL. L. M.

Western tune.

My dear Re - deem - er and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears, Drawn out in liv - ing char - ac - ters.

ANTHON. L. M.

Smooth and flowing. E. C. HOWE.

1. Come, Ho-ly Spir-it, calm my mind, And fit me to ap-proach my God; Re-move each vain, each world-ly thought, And lead me to thy blest a-bode.

2. Hast thou im-part-ed to my soul A liv-ing spark of ho-ly fire? O, kin-dle now the sa-cred flame, Make me to burn with pure de-sire!

3. A bright-er faith and hope im-part, And let me now my Sa-viour see; O, soothe and cheer my bur-dened heart, And bid my spir-it rest in thee!

VIRGINIA. L. M.

Slow and connected. J. GRIGGS.

1. Lord, how se-cure and blest are they, Who feel the joys of par-doned sin; Should storms of wrath shake earth and sea, Their minds have heaven and peace within.

2. The day glides swift-ly o'er their heads, Made up of in-no-cence and love; And, soft and si-lent as the shades, Their nightly min-utes gen-tly move.

3. Quick as their thoughts their joys come on, But fly not half so fast a-way; Their souls are ev-er bright as noon, And calm as sum-mer eve-nings be.

ST. PAULS. L. M.

Majestic. Dr. GREEN.

Al-migh-ty Rul-er of the skies, Thro' all the earth thy name is spread, And thine e-ter-nal glo-ries rise A-bove the heavens thy hands have made.

BROWER. L. M.

With earnestness. Rev. Dr. BETHUNE.

1. Keep me from fainting in my prayers, When to thy footstool, Lord, I come; My soul with God would leave her cares, And hope for mer - cy from his throne.

1. My spir-it looks to God a - lone; My rock and ref-uge is his throne; In all my fears, in all my straits, My soul for his sal - va - tion waits.

SURRY. L. M.

Gracefully, and with delicacy. COSTELLOW.

1. Thine earth - ly Sab-baths, Lord, we love, But there's a no - bler rest a-bove; To that our long - ing souls as - pire, With ar - dent

2. No more fa-tigue— no more dis - tress, Nor sin, nor death shall reach the place; No groans shall min - gle with the songs Which war - ble

love . . and strong . . de - sire, With ar - - dent love and strong . . de - sire.

from . . im - mor - - - tal tongues, Which war - ble from im - mor - - - tal tongues.

3.
No rude alarms of raging foes,
No cares to break the long repose,
No midnight shade, no clouded sun,
But sacred, high, eternal noon.

4.
O long expected day, begin;
Dawn on this world of wo and sin;
Fain would we leave this weary road
And sleep in death, and rest in God.

JEFFERSON STREET. L. P. M.

Not too fast.

With grateful hearts, with joyful tongues, To God we raise united songs; His power and mercy we proclaim: { Through every age, O, may we own, / Je - ho-vah here h .s fixed his throne, } And triumph in his mighty name.

CONOVER. L. P. M.

With firm accent. Arranged.

Ye that delight to serve the Lord, The honors of his name record, His sacred name for ever bless: { Where'er the circling sun dis-plays / His rising beams or setting rays, } Let lands and seas his power con - fess.

BELLOWS-FALLS. 8's. Or 8's & 9's. Peculiar.

Flowing.

How sweet on thy bo - som to rest, When na-ture's af - flic - tion is near! The soul that can trust thee is blest; Thy smiles bring my free-dom from fear

CLODEN. L. M.

With energy and power.

(The ⌒ may be omitted in the first and third lines, at pleasure.)

Stand up, my soul, shake off thy fears, And gird the gospel ar-mor on; March to the gates of endless joy, Where thy great Captain Saviour's gone,

Stand up, my soul, shake off thy fears, And gird the gospel ar-mor on; March to the gates of end-less joy,

Stand up, my soul, shake off thy fears, And gird the gospel armor on; March to the gates . . . . . of endless joy, . . Where thy great Captain Saviour's gone,

Unison.

Where thy great Captain Saviour's gone.

Where thy great Captain Saviour's gone.

Where thy great Captain Saviour's gone.

AFRICA. L. M.

With ardor.

(See also the tune "Missionary" for music to this hymn.)

1. Ye Christian heralds, go, proclaim Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire, With holy zeal your hearts inspire, Bid raging winds their fury cease, And calm the savage breast to peace.

3. And when our labors all are o'er, Then shall we meet to part no more—Meet, with the blood-bought throng to fall, And crown the Saviour [Lord of all.

6 7 6 6 7 6 7 6 5 6 5 / 4 4 3 4 3 6 6 / 4

ST. HELENS. L. P. M. Or L. M. 6 lines.

Firm.

JENNINGS.

I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers: My days of praise shall ne'er be past, While life, and thought, and

☞ See next page

SELENA. L. M. Or L. M. 6 lines, by using the repeat.

With tenderness.

As L. M. A - sleep in Je - sus! bless-ed sleep! From which none ev-er wakes to weep; A calm and un - dis-turbed re-pose, Un - brok-en by the last of foes.

As L.M. 6 lines. { On Ju-dah's plain the min-strel lyre Is hushed, for mirth has winged her flight; / In Zi - on's courts the ho - ly fire Is quenched, and sorrow veils the night;— } No lamp il-lumes yon vault-ed way, Save one pale orb that burns a - lone.

CALCUTTA. L. P. M. Or L. M. 4 lines.

Spirited and joyous. German.

As L.P.M. Let all the earth their voices raise, To sing the choicest psalm of praise, / To sing and bless Jehovah's name, To sing and bless Jehovah's name: } His glory let the heathen know, His wonders to the nations show, And all his saving works proclaim.

As L.M. He reigns! the Lord, the Saviour reigns! Praise Him in evangelic strains; Let the whole earth in songs rejoice, And distant islands join their voice, And distant islands, &c.

6 Unison. 7 6 4/3 6 6/4 7 6 7 6 6 6 7/4

ATITUDE. L. M.

Glowing. BOST.

be-ing last, Or im - mor-tal-i - ty endures.

My God, how endless is thy love! / Thy gifts are eve - ry evening new; } And morning mercies from a-bove Gently dis-til like ear - ly dew.

With gentleness.

RAKEM. L. M. 6 lines.

D. C.

Je-sus, I know, hath died for me,—This is my hope, my joy, my rest! Hith-er, when hell as - sails, I flee, And look in - to my Sa-viour's breast :
D. C. A-way, sad doubts, and anx-ious fear— Mer-cy is all that's writ - ten there.

6 6/4 6/4 7 6 4 7 6/3 6 4 7

In the declamatory style.

MACHIR. L. P. M. Or L. M.

(This tune may be used as L. M. 4 lines, by repeating one or two lines.)

I love the volume of thy word ; What light and joy those leaves afford To souls benighted and distressed ! { Thy precepts guide my doubtful way, / Thy fear for-bids my feet to stray, } Thy promise leads my heart to rest.
As L. P. M.

As L. M. Now may the God of power and grace Attend his people's humble cry, Attend his people's humble cry ! Jehovah hears when Is-rael prays, And brings deliverance from on high.

Unison..... 5/3 6 6 9/4 6/4 7 6 3— 6/5 6/4 7

Somewhat declamatory.

WYOMING. L. M. Double.

GEO. KINGSLEY—By permission,
From the Harp of David.

Blest are the hum-ble souls that see Their emp-ti - ness and pov - er - ty ; Trea-sures of grace to them are given, And crowns of joy laid up in heaven.

☞ *See next page.*

With ardor, but not too fast.

ASSURANCE. L. M. Double.

Theme from HAYDN.

1. I know that my Re-deem-er lives; What com-fort this sweet sen-tence gives! He lives, He lives, who once was dead, He lives my ev - er liv - ing head. 2. He lives tri-
3. He lives to bless me with his love, He lives to plead for me a - bove; He lives my hun-gry soul to feed, He lives to help in time of need. 4. He lives to
5. He lives to si-lence all my fears, He lives to stop and wipe my tears; He lives to calm my trou-bled heart, He lives all bless-ings to im - part. 6. He lives my
7. He lives and grants me daily breath, He lives, and I shall con-quer death; He lives my man-sion to pre - pare, He lives to bring me safe - ly there. 8. He lives, all

(When it is desirable to sing all the words of the last line, use the small notes.)

umphant from the grave, He lives e - ter - nal-ly to save; He lives all-glo-rious in the sky, He lives ex-alt - ed there on high, ex - alt - ed there on high.
grant me fresh supply, He lives to guide me with his eye; He lives to comfort me when faint, He lives to hear my soul's complaint, to hear my soul's com-plaint.
kind, wise, heavenly Friend, He lives and loves me to the end; He lives, and while He lives, I'll sing, He lives, my Prophet, Priest, and King, my Proph-et, Priest, and King
glo - ry to his name! He lives, my Je - sus still the same; O, the sweet joy this sentence gives; I know that my Re-deem-er lives, that my Re - deem - er lives.

WYOMING—Concluded.

Blest are the men of bro - ken heart, Who mourn for sin with in - ward smart; The blood of Christ di-vine - ly flows, A heal-ing balm for all their woes.

ALABAMA. L. P. M.

With fervor. 2d time Tenor and Base *ad lib.* D. READ.

I love the volume of thy word : What light and joy those leaves af-ford To souls benighted and distressed ! { Thy precepts guide my doubt-ful way ; Thy fear for-bids my feet to stray ; } Thy promise leads my heart to rest.

BRIGHTON. L. M. 6 lines.

Not too fast. English.

Blest who with generous pi-ty glows, Who learns to feel an - oth - er's woes; Bows to the poor man's wants his ear, And wipes the help-less or-phan's tear :

NEWCOURT. L. P. M.

H. BOND.

In eve - ry want, in eve - ry wo, Him-self thy pit - y, Lord, shall know.

I love the vol - ume of thy word ; What light and joy those leaves afford

To souls be - night - ed and dis-tress'd ! Thy pre - cepts guide my doubt - ful way ; Thy fear for-bids my feet to stray ; Thy prom-ise leads my heart to rest.

COMMON METRES.

Many L. M. tunes may be sung as C. M. by tying together certain notes in the second and fourth lines. For example, in the tunes *Peace, Refuge, Paradise*, &c., the two half notes in the sixth, seventh, fourteenth and fifteenth measures by being tied together, i. e., by using one word or syllable to each measure, may be sung to appropriate C. M. hymns. In the tunes *Meldrum, Marshall, Elorice*, &c., by singing the first three notes in the fourth and eighth measures to one word or syllable, we make them C. M. tunes. In the tunes *Kertorah, Mattison, Danvers Plains*, &c., by singing two notes to one word or syllable in the fifth and eleventh measures they become C. M. tunes. In fact, most L. M. can be sung as C. M. by the use of ties. Although L. P. M. *can be* sung to L. M. 6 *lines*, and *vice versa*, yet some judgment and care are necessary in order to insure corresponding pauses or periods between the words and music. For example, in L. P. M. the long pause is after the third line, while in L. M 6 *lines* the pauses occur after the second and fourth lines. A discrepancy will arise if this is not observed. Most L. M. tunes may be sung as L. M. 6 *lines* by repeating either the first two or last two lines of the tune; or L. M. *Double* can be made 6 *lines* by repeating the last two lines. Many L. M. tunes may be sung as 7's, by omitting the first note to each line, or by the use of ties, see *Nuremburg*, &c.

HAMAR. C. M. Double.

With strong ardor. **Theme from SARTI.**

1. When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view I'm lost In wonder, love and praise. 2. Unnumbered comforts to my soul

3. When in the slippery paths of youth, With heedless steps I ran; Thine arm, unseen, conveyed me safe, And led me up to man. 4. When worn by sickness, oft hast thou

5. Ten thousand thousand precious gifts My daily thanks em-ploy; Nor is the least a cheerful heart, That tastes those gifts with joy. 6. Thro' every pe - riod of my life,

Thy ten-der care be - stowed, Be-fore my in - fant heart conceived, Be-fore my infant heart conceived, From whom those blessings flowed, From whom those blessings flowed.

With health renewed my face; And when in sin and sorrow sunk, And when in sin and sorrow sunk, Re-vived my soul with grace, Revived my soul with grace.

Thy goodness I'll pur - sue; And af - ter death, in dis-tant worlds, And af - ter death in dis-tant worlds, The glorious theme re - new, The glo-rious theme re - new.

With great spirit and ardor.

PALMYRA. C. M.

Chorus to each verse.

1. Sing, ye redeemed of the Lord, Your great Deliv'rer sing; Pilgrims, for Zion's city bound, Be joyful in your King, Be joyful, Be joy - ful, Be joyful in your King, Be joyful in your King.

2. A hand Divine shall lead you on, Thro' all the blissful road; Till to the sacred mount you rise. And see your smiling God. Be joyful in your King, Be joy - ful in your King, Be joyful in your King.

GILEAD. C. M.

Spirited.

Arranged from VOGLAR.

1. Sing to the Lord Je - ho - vah's name, And in his strength re - joice; When his sal - va - tion is our theme, Ex - alt - ed be our voice.

2. With thanks ap-proach his aw - ful sight, And psalms of hon - or sing; The Lord's a God of boundless might, The whole cre - a - tion's King.

CHINA. C. M.

With dignity.

SWAN.
2d ending

Why do we mourn de - part - ing friends, Or shake at death's a-larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

With spirit.

PIETY. C. M. Or C. P. M.

T. CARLE.

So'l. Chorus.

1. Happy is he who fears the Lord, And follows his commands, And follows his commands; Who lends the poor, without reward, Who lends the poor, without reward; Or gives with liberal hands.

2. As pity dwells within his breast, To all the sons of need, To all the sons of need; So God shall answer his request, So God shall answer his request With blessings on his seed.

7 6 6 5 4 3 — 6 6 4 — 5 9 5 6 3 4 3 4 — 7 — 6 6 4

Spirited.

MILES LANE, or MARLBOROUGH. C. M.

W. SHRUBSALL.

m *mf* *f* *ff*

1. All hail the power of Je-sus' name! Let an-gels prostrate fall; Bring forth the roy-al di-a-dem, And crown Him, crown Him, crown Him, crown Him Lord of all.

2. Ye cho-sen seed of Is-rael's race, Ye ransomed from the fall; Hail Him, who saves you by his grace, And crown Him, crown Him, crown Him, crown Him Lord of all.

6 — 6♯6 4 3 — 6 — 6 6 6 4 — 6 — 6♯6 4 3 — 6 4 7

In chanting style.

RICHMOND. C. M.

GEO. KINGSLEY—By permission.

Now let our lips, with ho-ly fear And mourn-ful pleas-ure, sing The suf-ferings of our great High Priest, The sor-rows of our King.

Spirited and energetic.

NORRIE. C. M.

Arranged.

1. Sing to the Lord. ye distant lands, Ye tribes of every tongue; His new discovered grace demands, His new discovered, &c., His new discovered, &c., A new and nobler song, A new, &c.

2. Say to the nations, Jesus reigns, God's own almighty Son; His power the sinking world sustains, His power, &c., His power, &c., And grace surrounds his throne, And grace, &c.

3. Let heaven proclaim the joyful day, Joy thro' the earth be seen; Let cities shine in bright array, Let cities shine, &c., Let cities shine, &c., And fields in cheerful green, And fields, &c.

Slow, and with pathos.

RAMOTH. C. M.

1. Re - turn, O God of love, re - turn; Earth is a tire - some place: How long shall we, thy chil - dren, mourn Our ab - sence from thy face?

2. Let heaven suc - ceed our pain - ful years; Let sin and sor - row cease; And in pro - por - tion to our tears, So make our joys in - crease.

3. Thy won - ders to thy serv - ants show, Make thy own work complete; Then shall our souls thy glo - ry know, And own thy love was great.

Subdued, but firm.

LEBANON. C. M.

English.

Lord, we a - dore thy boun - teous hand. And sing the sol - emn feast Where sweet, ce - les - tial dain - ties stand, For eve - ry will - ing guest

Very spirited.

MERAB. C. M.

(It will be observed that this tune and Tamar are adapted to hymns where the sentiment requires different music to the various verses.)

1. Come, let us join our friends above, That have obtained the prize; And on the ea-gle wings of love, To joy ce-les-tial rise, To joy, &c. To joy ce-les tial rise.

2. Let saints be-low his prais-es sing, With those to glo-ry gone, For all the servants of our King, In heaven and earth, are one. In heaven, &c. In heaven and earth, are one.

6. Dear Saviour, be our constant guide; Then when the word is given, Bid the cold waves of death divide, And land us safe in heaven, And land, &c. And land us safe in heaven.

Not too bold.

TAMAR. C. M.

3. One fam - i - ly, we dwell in Him, One church a - bove, be - neath; Though now di - vid - ed by the stream, The nar-row stream of death.

4. One ar - my of the liv - ing God, To his com-mands we bow; Part of the host have crossed the flood, And part are cross - ing now.

5. How ma - ny to their end - less home, This sol-emn mo - ment fly! And we are to the mar-gin come, And soon ex - pect to die.

Smooth and connected.

PHILLIPS. C. M.

2d ending for loud passages.

Dim.

Be - hold the west-ern eve-ning light! It melts in deep-'ning gloom; So calm-ly Chris-tians sink a - way, De - scend - ing to the tomb.

With gentleness and precision.

EDMESTON. C. M.

(The second ending may be omitted.)

Dim. *Rit.*

1. When the worn spirit wants repose, And sighs her God to seek, How sweet to hail the evening's close, (*Omit* - - - - - - - - -) That ends the wea - ry week.

2. Sweet day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heavenly Spirit, source of peace, A Sab - bath o'er my soul, A Sab - bath o'er my soul.

With great energy and joy.

HAMATH. C. M.

1. To us a Child of hope is born, To us a Son is given: Him shall the tribes of earth o-bey, Him, all the hosts of heaven, Him, all the hosts of heaven.

2. His name shall be the Prince of Peace, For ev - er - more a - dored, The Won-der-ful, the Counsellor, The great and mighty Lord, The great and migh - ty Lord.

Unison.....

Firm.

HILLER, or FIELD. C. M.

HILLER.

Mor-tals, a-wake, with an - gels join, And chant the sol - emn lay; Joy, love and grat - i - tude com-bine To hail th' au-spi-cious day To hail th' au-spi-cious day

CUZZENS, or COVENTRY. C. M.

Firmly. English.

O, could our thoughts and wish-es fly, A - bove these gloom-y shades, To those bright worlds be - yond the sky, Which sor-row ne'er in - vades.

COLCHESTER. C. M.

Firmly. WILLIAMS.

O, 'twas a joy - ful sound to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fest - al day."

HEBER. C. M.

Firmly. GEO. KINGSLEY—By permission.

The Sa-viour calls, let eve - ry ear At - tend the heaven - ly sound; Ye doubt-ing souls, dis - miss your fear, Hope smiles re - viv - ing round.

HENRY. C. M.

With energy S. B. POND—By permission.

'Tis by thy strength the moun-tains stand, God of e - ter - - nal power; The sea grows calm at thy com-mand, And tem - pests cease to roar.

Firm.

DORCHESTER. C. M.

STANLEY.

Fa-ther of mer-cies, in thy word What end - less glo ry shines! For ev - er be thy name a - dored, For these ce - les - tial lines.

Moderate.

HOWARD. C. M.

Mrs. CUTHBERT.

Lord, hear the voice of my com-plaint; Ac-cept my se - cret prayer; To thee a - lone, my King, my God, Will I for help re - pair.

Spirited.

CONWAY. C. M.

English.

Come, let us lift our joy - ful eyes Up to the courts a-bove, And smile to see our Fa - ther there, And smile to see our Father there, Up-on a throne of love.

Firm.

LANESBORO'. C. M. Or 8's & 6's.

English.

As C. M. Early, my God, without delay, I haste to seek thy face; My thirs-ty spir-it faints a - way, My thirs-ty spir-it faints a - way, With-out thy cheer-ing grace.
As 8's & 6's. There is an hour of peaceful rest To mourning wanderers given; There is a joy for souls distressed, A balm for eve-ry wound-ed breast; 'Tis found a - lone in heaven.

With precision.

JOSAN. C. M.

Gradual Dim. . . . . Cres. f 2d ending. pp

1. A-wake, sweet gratitude, and sing Th' ascended Sa - - viour's love; Sing how he lives to car - ry on His people's cause a - bove.

2. For all that come to God by Him, Sal-va - tion he de - mands; Points to their names upon his breast, (*Omit* - - - - - -) And spreads his wounded hands.

3. E - ter-nal life, at his re - quest, To eve-ry saint is given; Safe-ty on earth, and af - ter death The plen-i - tude of heaven.

Not too fast.

OHAB. C. M.

Theme from HANDEL.

1. Sinners, behold the Lamb of God Who takes away our guilt, Who takes away our guilt; Look to the precious, priceless blood, Look to the precious, &c., That Jews and Gentiles spilt.

2. From heaven He came to seek and save, Leaving his blest abode, Leaving his blest a - bode; To ransom us himself He gave, To ransom us himself He gave; "Behold the Lamb of God."

Flowing style.

WARWICK. C. M.

STANLEY.

Lord, in the morning thou shalt hear My voice as - scend - ing high; To thee will I di - rect my prayer, To thee lift up mine eye.

SHILOH. C. M.

With ardor. W***.

1. A - wake, my soul, stretch every nerve, And press with vigor on, And press with vigor on ; A heavenly race demands thy zeal, And an immor-tal crown, And an im-mor-tal crown.

2. A cloud of wit-nesses a-round Hold thee in full survey, Hold thee in full survey ; For-get the steps al - read - y trod, And onward urge thy way, And onward urge thy way.

3. 'Tis God's all-an - i - mating voice That calls thee from on high, That calls thee from on high ; 'Tis his own hand presents the prize To thine uplifted eye, To thine up-lift-ed eye.

SPRING. C. M.

Full and glowing. B***.

1. When verdure clothes the fer - tile vale, And blos - soms deck the spray, And fra - grance breathes in eve - ry gale, How sweet the ver - nal day!

Duet.

2. Hark! how the fea - thered war-blers sing, 'Tis na - ture's cheer - ful voice; Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

3. O God of na - ture and of grace, Thy heaven - ly gifts im - part; Then shall my med - i - ta - tion trace Spring, blooming in my heart.

MATERNAL SONG. C. M.

Gentle. W***.

Cres. Dim. 2d ending.

See Is - rael's gen - tle Shepherd stands, With all-en-gag - ing charms; Hark! how he calls the ten - der lambs, And folds them in his arms. in his arms.

LAIGHT STREET. C. M.

Slow. Swell.

T. HASTINGS—By permission.

1. Lord, when my raptured thought surveys Cre - a - tion's beau-ties o'er, All na - ture joins to teach thy praise, And bid my soul a-dore, And bid my soul a - dore.

2. Wher-e'er I turn my gaz - ing eyes, Thy ra-diant foot-steps shine; Ten thou-sand pleas-ing won-ders rise, And speak their Source divine, And speak their Source divine.

ALDWINKLE. C. M.

With fervor.

(In hymns, generally omit.) Dr. HAWEIS.

1. O Thou, from whom all goodness flows, I lift my heart to thee; In all my tri - als, con-flicts, woes, Dear Lord, remember me, remember me, Dear Lord, remember me.

2. When groaning, on my burdened heart My sins lie heav-i - ly; My par-don speak, new peace impart; In love, re-mem-ber me, remember me, In love, re-mem-ber me.

3. If on my face, for thy dear name, Shame and re-proach-es be, I'll hail reproach, and welcome shame, If thou re-mem-ber me, remember me, If thou re-mem-ber me.

TALLIS. C. M.

With dignity.

TALLIS.

O all ye na - tions, praise the Lord, Each with a dif - ferent tongue; In eve - ry lan - guage learn his word, And let his name be sung.

With fervor.

JERUSALEM. C. M. Double.

Air from a National Dutch Melody.

Fine. *D.C.*

1. Je - ru - sa - lem! my glo - rious home! Name ever dear to me!
When shall my la - bors have an end, (*omit* - - - - - - - -)
D.C. Thy bulwarks with sal-va - tion strong, (*omit* - - - - - - - -)
In joy, and peace, and thee? 2. When shall these eyes thy heaven-built walls And pearly gates behold?
And streets of shining gold?

Gentle and flowing, and not too fast.

HARP. C. M.

1. My soul, how love-ly is the place To which thy God re - sorts! 'Tis heaven to see his smil-ing face, Tho' in his earth-ly courts, Tho' in his earth-ly courts.

2. There the great monarch of the skies His sav - ing power dis-plays, And light breaks in up-on our eyes, With kind and quickening rays, With kind and quickening rays.

3. With his rich gifts the heavenly Dove Descends and fills the place, While Christ reveals his wondrous love, And sheds abroad his grace, And sheds a-broad his grace.

With spirit.

CLIFFORD. C. M.

CLARKE.

This is the day the Lord hath made; He calls the hours his own; Let heaven rejoice, let earth be glad, Let heaven re-joice, let earth be glad, And praise surround the

☞ See next page.

MALTA. C. M.

With energy. Rev. J. SHERMAN.

1. My thoughts surmount these lower skies, And look within the veil; There springs of endless pleasure rise, The waters never fail; There springs of endless pleasure rise, The waters never fail.

2. There I behold, with sweet delight, The blessed Three in One; And strong affections fix my sight On God's incarnate Son; And strong affections fix my sight On God's incarnate Son.

3. His promise stands for ever firm, His grace shall ne'er depart; He binds my name upon his arm, And seals it on his heart; He binds my name upon his arm, And seals it on his heart.

MEMPHIS. C. M.

Not too fast. Southern Melody.

1. Lord, at thy ta - ble we be - hold The won-ders of thy grace; But most of all ad - mire that we Should find a wel - come place—

2. We, who were all de - filed with sin, And re - bels to our God! We, who have cru - ci - fied thy Son, And tram-pled on his blood!

3. What strange, sur-pris - ing grace is this, That we, so lost, have room! Je - sus our wear - y souls in - vites, And free - ly bids us come.

MARLOW. C. M.

Chant. Gregorian.

throne, And praise sur - round the throne

Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

Not too fast.

DESIRE. C. M.

Arranged from T. FOWLER.

1. Lord, at thy temple we appear, As happy Simeon came, And hope to meet our Sa - viour here: O make our joys the same, O make our joys the same, O make our joys the same.

2. With what divine and vast delight The good old man was filled, When fondly in his withered arms He clasped the holy child, He clasped the holy child, He clasped the holy child!

3. "Now I can leave this world," he cried. "Behold thy servant dies; I've seen thy great salvation, Lord, And close my peaceful eyes, And close my peaceful eyes, And close my peaceful eyes."

Glowing, and not too fast.

PROSPECT. C. M.

A. DOTY.

1. When I can read my ti - tle clear, To man-sions in the skies, I bid fare-well to eve - ry fear, And wipe my weeping eyes, And wipe my weep-ing eyes.

2. Should earth against my soul engage, And hell-ish darts be hurled, Then I can smile at Sa-tan's rage, And face a frowning world, And face a frown-ing world.

3. Let cares like a wild del-uge come, And storms of sor-row fall; May I but safe - ly reach my home, My God, my heaven, my all, My God, my heaven, my all.

Moderate.

SOLWAY. C. M.

W. ARNOLD.

How con - de - scend-ing and how kind Was God's e - ter - nal Son! Our mis - ery reached his heaven - ly mind And pit - y brought Him down.

Not too fast.

PARMA. C. M. Double.

1. Be - hold the glories of the Lamb A-midst his Father's throne; Pre - pare new honors for his name, Prepare new honors for his name, And songs before un - known.

3. Those are the prayers of all the saints, And these the hymns they raise; Je-sus is kind to our complaints, Je-sus is kind to our complaints; He loves to hear our praise.

2. Let elders worship at his feet, The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

4. Now to the Lamb, that once was slain, Be endless blessings paid; Salvation, glory. joy, remain, Salvation, glory, joy, remain For ever on thy head, For ev - er on thy head.

Moderate.

ST. MARTINS. C. M.

TANSUR.

1. O thou, to whom all crea - tures bow, With-in this earth - ly frame, Thro' all the world, how great are thou! How glo - rious is thy name!
2. When heaven, thy glo - rious work on high, Em - ploys my wondering sight; The moon that night - ly rules the sky, With stars of fee - ble light.

3. Lord, what is man! that thou shouldst choose To keep him in thy mind! Or what his race! that thou shouldst prove To them so won-drous kind.

Slow, and with dignity.

BRAY. C. M.

1. A-wake, my heart, a - rise, my tongue, Prepare a tune-ful voice; In God, the life of all my joys, A-loud will I re - joice, . . A-loud will I re-joice.

2. And lest the shad-ow of a spot Should on my soul be found, He took the robe the Sa-viour wrought, And cast it all a - round, And cast it all a-round.

3. How far the heaven-ly robe ex-ceeds What earth-ly princes wear! These ornaments, how bright they shine! How white the garments are, How white the garments are!

With fervor.

HANDEL. C. M.

HANDEL.

2d ending.

1. God of my life, my morn-ing song To thee I cheer-ful raise; Thy acts of love 'tis good to sing, And pleasant 'tis to praise.

2. Preserved by thy al - migh - ty arm, I passed the shades of night, Se - rene and safe from eve - ry harm, (*Omit* - - - - - -) To see the morn-ing light.

Joyful.

DEVIZES. C. M.

TUCKER.

Come, let us join our cheer-ful songs, With an-gels round the throne; Ten thousand thousand are their tongues. But all their joys are one, But all their joys are one.

SALEM. C. M.

From the Surry Chapel Music.
(The slurs may be used in the Duet with some hymns.)

Bold and joyous.

1. Come, happy souls, approach your God With new melodious songs, Come, render to Almighty grace, The tribute of your tongues, The tribute of your tongues, The tribute of your tongues.

2. So strange, so boundless was the love That pit - ied dy - ing men, The Father sent his e - qual Son To give them life again, To give them life again, To give them life a - gain.

3. Here, sinners, you may heal your wounds, And wipe your sorrows dry; Trust in the mighty Saviour's name, And you shall never die, And you shall never die, And you shall never die.

GIVE. C. M.

Bold, and not too slow.

J. GRIGGS.

1. Come, let us join our souls to God In ev - er - last - ing bands, And seize the bless - ings he be - stows With ea - ger hearts and hands.

2. Come, let us to his tem - ple haste, And seek his fa - vor there; Be - fore his foot - stool hum - bly bow, And of - fer fer - vent prayer.

3. Come, let us share, with - out de - lay, The bless-ings of his grace; Nor shall the years of dis - tant life Their mem -'ry e'er ef - face.

ROCHESTER. C. M.

Moderate.

English.

My soul, come, med - i - tate the day, And think how near it stands, When thou must quit this house of clay, And fly to un - known lands.

With ardor.

JORDAN. C. M. Double. Or 8's, 6's, & 8's.*

BILLINGS.

1. There is a land of pure de - light, Where saints im - mor - tal reign; In - fin - ite day ex - cludes the night, And plea - sures ban - ish pain.

2. There ev - er - last - ing spring a oides, And nev - er - with - 'ring flowers; Death, like a nar - row sea, di - vides This heaven-ly land from ours

Plaintive.

FEAR. C. M.

4. But tim - 'rous mor-tals start and shrink, To cross this nar - row sea! And lin - ger shiv-'ring on the brink, And fear to launch a - way.

Not too fast.

PETERBORO'. C. M.

Once more, my soul, the ris - ing day Sa - lutes thy wak - ing eyes; Once more, my voice, thy trib - ute pay To Him who rules the skies

Spirited.

LOVE. C. M. Double.

Theme from the German.

1. How swect the name of Je - sus sounds In a bc - liev - er's ear! It soothes his sor-rows, heals his wounds, And drives a-way his fear. 2. It makes the wound-ed spir-it whole, And calms the trou-bled breast; 'Tis man-na to the hun-gry soul, And to the wea - ry rest.

3. Dear Name, the rock on which I build, My shield and hid - ing place; My nev - er fail-ing trea-sury, filled With boundless stores of grace. 4. Je - sus, my Shepherd, Husband, Friend, My Prophet, Priest, and King; My Lord, my Life, my Way, my End, (*Omit* - - - - - - - - - - -) Ac-cept the praise I bring.

5. Weak is the ef - fort of my heart, And cold my warm-est thought; But when I see thee as thou art, I'll praise thee as I ought. 6. Till then I would thy love pro-claim With eve-ry fleet - ing breath; And may the mu - sic of thy name (*Omit* - - - - - - - - - - -) Re-fresh my soul in death.

Firm, and in strict time.

BRADFORD. C. M.

HANDEL.

Didst thou, dear Je - sus, suf - fer shame, And bear the cross for me? And shall I fear to own thy name, Or thy dis-ci - - ple be?

With ardor.

SKIDMORE. C. M.

Theme from HAYDN.

1. Soon as I heard my Fa-ther say, "Ye chil-dren, seek my grace," My heart re-plied, with-out delay, "I'll seek my Fa - ther's face, I'll seek my Fa - ther's face."

2. Let not thy face be hid from me, Nor frown my soul a - way; God of my life, I fly to thee In a dis-tress - ing day, In a dis-tress - ing day.

3. Should friends and kindred, near and dear, Leave me to want or die, My God would make my life his care, And all my need sup - ply, And all my need sup - ply.

Slow, and with gentleness.

REMONA. C. M.

(By ending with the small notes in the Base, the 2d ending may be omitted.)

f *Dim.*

1. Sweet was the time, when first I felt The Saviour's pardoning blood Applied to cleanse my soul from guilt, And bring me home to God, And bring me home to God.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song, His love was all my song.

3. In prayer my soul drew near the Lord, And saw his glo-ry shine; And when I read his holy word, I called each prom-ise mine, I called each prom-ise mine

In chanting style.

PLATT. C. M.

Arranged from the Timbrel.

O, for a clos-er walk with God, A calm and heaven-ly frame; A light to shine up - on the road That leads me to the Lamb. A - - men.

NAVARIN. C. M.

Spirited.

E. L. WHITE—By permission.

1. A - gain, the Lord of life and light A-wakes the kin - dling ray, Un - seals the eye - lids of the morn, And pours in - creas-ing day.

2. O, what a night was that which wrapt The hea - then world in gloom! O what a sun which broke, this day, Tri - um - phant from the tomb.

3. The powers of dark-ness leagued in vain, To bind our Lord in death; He shook their king-dom when He fell, With his ex - pir - ing breath.

HENDERSON. C. M.

Smooth and connected.

From the B. E. Coll.

Trio. Duet.

1. Ac - cord-ing to thy gra - cious word, In meek hu - mil - i - ty, This will I do, my dy - ing Lord, I will re - mem - ber thee.

2. Thy bod - y, bro - ken for my sake, My bread from heaven shall be; Thy tes - - ta - men - tal cup I take, And thus re - mem - ber thee.

CHRISTMAS. C. M.

Spirited.

HANDEL.

Awake, my soul, stretch every nerve, And press with vigor on; A heavenly race demands thy zeal, And an im-mor-tal crown, And an im-mor-tal crown.

SILOAM. C. M.

With gentleness. Cres. and Dim.

(May be sung as a Quartett.—The small notes, seldom used, are intended for the flute or some similar instruments.)

By cool Si - lo - am's sha - dy rill How fair the lil - y grows! How sweet the breath, be - neath the hill, Of Sha - ron's dew - y rose.

Small notes 8va.....

HABOR. C. M.

With power.

MATTHEWS.

1. Our land, O Lord, with songs of praise, Shall in thy strength re-joice; And, blest with thy sal - va - tion, raise To heaven a cheer-ful voice, To heaven a cheerful voice.

2. Thy sure defence, thro' nations round, Hath spread our country's name; And all her hum - ble ef - forts crowned With freedom and with fame, With freedom and with fame.

ST. ANNS. C. M.

Slow, and with dignity.

Dr. CROFT.

How shall the young se - cure their hearts, And guard their lives from sin? Thy word the choic-est rule im - parts To keep the con - science clean.

FUGE. C. M.

Gently. F. ABT.

1. Dear Re - fuge of my wea - ry soul, On thee, when sor - rows rise, On thee, when waves of trouble roll, My faint - ing hope relies, My fainting hope re - lies.

2. To thee I tell each ris - ing grief, For thou a - lone canst heal; Thy word can bring a sweet re - lief, For eve - ry pain I feel, For eve-ry pain I feel.

REVELATION. C. M.

Slow and gentle. Dr. MILLER.

1. Hear what the voice from heaven proclaims For all the pious dead: Sweet is the sa - vor of their names, And soft their sleep-ing bed, And soft their sleeping bed.

2. They die in Je - sus, and are blest; How calm their slumbers are! From suffering and from sin released, And freed from eve - ry snare, And freed from eve - ry snare.

Unison..... 5 4 3 / 3 6 / 4 6 4 / 3 Unison..... 5 4 3 / 3 6 6 7 / 4

MORAVIAN. C. M. Double.

Bold. German. D.C.

I'm not a-shamed to own my Lord, Or to de - fend his cause,
Main-tain the hon - or of his word, The glo - ry of his cross.
D C will he put my hope to shame, Nor let my soul be lost.

Je - sus, my God, I know his name, His name is all my trust; Nor

Bold and spirited.

CANTIQUE. C. M. Double.

Arranged from the Chants Chretiens.

f *Fine.* *D. C.*

1. How great the wisdom, power, and grace, Which in redemption shine!
The heavenly host with joy confess (*Omit* - - - - - - - - - -)
D.C. And, with ten thousand thousand tongues, (*Omit* - - - - - - -)
The work is all di - vine. 2. Before his feet they cast their crowns—Those crowns which Jesus gave—
Pro-claim his power to save.

7 6/4 6 5 Unison..... 6 6— 6/4 7

With ardor.

WEEKS. C. M.

From the Sabbath School Music Book.

1. Ye hearts, with youthful vi - gor warm, In smil - ing crowds draw near; And turn from eve - ry mor - tal charm, A Sa - viour's voice to hear.

2. He, Lord of all the worlds on high, Stoops to con - verse with you; And lays his ra - diant glo - ries by, Your wel - fare to pur - suc.

#4/#2 #4/#2 6/4 6/4 7 7 9/4 6/4 #4/#2 #4/#2 6/4 6/4 7

Firm.

LONDON. C. M.

Dr. CROFT.

O, praise the Lord with one con - sent, And mag - ni - fy his name; Let all the serv-ants of the Lord His wor - thy praise pro - claim.

With spirit.

OMRI. C. M.

1. Rise, rise, my soul, and leave the ground; Stretch all thy thoughts a - broad, And rouse up eve - ry tune - ful sound, To praise th' e - ter - - - nal God.

2. Long ere the lof - ty skies were spread, Je - ho - vah filled his throne; Or Ad - am formed, or an - gels made, The Ma - ker lived a - - lone.

3. His bound-less years can ne'er de-crease, But still main - tain their prime; E - ter - ni - ty's his dwell-ing - place, And ev - er is his time.

Unison..... 6 3/4 6 6/4 7

Spirited and bold.

NOHAH. C. M.

1. I'll bless the Lord from day to day; How good are all his ways! Ye humble souls that use to pray, Come, help my lips to praise, Come, help my lips to praise.

2. O sinners, come and taste his love, Come, learn his pleasant ways; And let your own expe - rience prove The sweetness of his grace, The sweetness of his grace.

3. He bids his angels pitch their tents Round where his children dwell; What ills their heavenly care prevents, No earthly tongue can tell, No earthly tongue can tell.

9/4 6/5 6 7/4 # 6/4 6/4 5 7/3 4/3 6 7/4

With ardor.

KENDALL. C. M.

CLARK.

Fa - ther, how wide thy glo - ry shines! How high thy won - ders rise! Known through the earth by thou - sand signs, By thou-sands through the skies.

HUMMEL. C. M.

With ardor. From the Choral.

1. O, how I love thy ho - ly law! 'Tis dai - ly my de-light; And thence my med-i-ta - tions draw Di-vine ad-vice by night, Di-vine ad-vice by night.

2. My wak-ing eyes pre-vent the day, To med - i - tate thy word; My soul with longing melts a-way, To hear thy gos-pel, Lord, To hear thy gos-pel, Lord.

3. Thy heavenly words my heart en-gage, And well em - ploy my tongue, And in my tire-some pil-grim-age Yield me a heavenly song, Yield me a heavenly song.

ENFIELD. C. M. Double. Or single, by omitting repeats and D. C.

Bold and spirited. *Fine as Double.* *D. C. as Double.* *Fine as 4 lines.*

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grateful ardor fired!
D.C. Loads eve-ry moment, as it flies, With ben - e-fits un-sought!

2. Lift up to God the voice of praise, Whose goodness, passing thought,

As 4 lines. 3. Lift up to God the voice of praise, For hope's transporting ray, Which lights through darkest shades of death, To realms of endless day, Which lights through darkest shades, &c.

TODD. C. M.

Spirited. LEACH.

O for a thou-sand tongues to sing My dear Re - deem-er's praise; The glo - ries of my God and King, The tri-umphs of his grace, The triumphs of his grace

ZIMRI. C. M.

Spirited and energetic. English tune.

1. Awake, ye saints, to praise your King, Your sweetest passions raise; Your pious pleasure, while you sing, Your pious pleasure, &c. Your pious pleasure, &c. Increasing with the praise.

2. Great is the Lord, and works unknown Are his divine employ; But still his saints are near his throne, But still his saints are near, &c. But still his saints, &c. His treasure, and his joy.

3. Heaven, earth, and sea, confess his hand; He bids the vapors rise; Lightning and storm, at his command, Lightning and storm, &c. Lightning, &c. Sweep through the sounding skies.

SEYMOUR. C. M.

With fervor. From the Sacred Choir.

1. Come, let us lift our joyful eyes Up to the courts above; And smile to see our Father there, Up-on a throne of love, And smile to see our Father there, Up-on a throne of love.

2. Once 't was a seat of dreadful wrath, And shot devouring flame: Our God appear'd consuming fire, And vengeance was his name, Our God appear'd consuming fire, And vengeance, &c.

3. The peaceful gates of heavenly bliss Are open'd by the Son; High let us raise our notes of praise, And reach th' Almighty's throne, High let us raise our notes of praise, And reach, &c.

TRANSPORT. C. M

With great spirit. 2d ending.

1. On Jor-dan's storm-y banks I stand, And cast a wish-ful eye To Ca-naan's fair and hap-py land, Where my pos-ses-sions lie.
2. When shall I reach that hap-py place, And be for ev-er blest? When shall I see my Fa-ther's face, And in his bo-som rest?

Slow and gentle, with marked accent.

ORANUS. C. M. Double.

Arranged.

Fine. *D. C. Fine*

1. { Fa - ther of all, we bow to thee, Who dwell'st in heaven a - - dored; }
{ But pres - ent still, through all thy works, The u - ni - ver - sal Lord. }
D. C. And let thy king-dom still ad - vance, Till grace to glo - ry rise.

2. For ev - er hal - lowed be thy name, By all be - neath the skies;

6/4 7 7 6 6 6/4

WOODHULL. C. M.

Firm and glowing.

M. S.

1. How sweet the name of Je - sus sounds In a be - liev - er's ear! It soothes his sor - rows, heals his wounds, And drives a - way his fear.

2. It makes the wound-ed spir - it whole, And calms the trou - bled breast; 'Tis man - na to the hun - gry soul, And to the wea - ry rest.

6 6/4 6 6/4 # 6/4 7 7 6/4 5/3 6/4 7 6/4 5/3 4/2 6 6 7/4

ARUNDEL. C. M.

Firm.

A. WILLIAMS.

O, for a heart to praise my God. A heart from sin set free; A heart that al - ways feels thy blood, So free - ly shed for me

With great energy.

ELATHAN. C. M.

Arranged from T.

Cres.

1. From thee, my God, my joys shall rise, And run e - ter - - - nal rounds, Beyond the lim - - its of the skies, And all cre - at - - ed bounds.

2. There, where my blessed Je - sus reigns, In heaven's un-meas - ured space, I'll spend a long e - ter - ni - ty In pleas-ure and in praise.

Unison.

CAMPMOUNT. C. M. Double.

With energy.

Fine. *D. C.*

I. When I can read my ti - tle clear, To mansions in the skies,
I bid fare - well to eve - ry fear (*Omit* - - - - - - - -) And wipe my weep - ing eyes. 2. Should earth against my soul engage, And hell - ish darts be hurled,
D. C. Then I can smile at Sa-tan's rage, (*Omit* - - - - - - - -) And face a frown-ing world.

SWANWICK. C. M.

Firm.

LUCAS.

A-rise, ye peo-ple! and a - dore; Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Con-fess th' al-mighty Lord, Con-fess th' al-mighty Lord.

Bold.

BURGER. C. M.

Arranged from M. S.

f *Dim.* *p*

1. A - wake. ye saints, to praise your King, Your sweet-est pas-sions raise, Your sweet-est pas - sions raise; Your pi - ous pleas - ure, while you sing,

2. Great is the Lord, and works un-known Are his di - vine em - ploy, Are his di - vine em - ploy; But still his saints are near his throne,

3. Heav'n, earth, and sea, con - fess his hand; He bids the va - pors rise, He bids the va - pors rise; Light-ning and storm, at his com-mand,

f *ff* Coda.

In - creas - ing with the praise, In - creas - ing with the praise, In - creas - ing with the praise. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - - - jah.

His treas - ure, and his joy, His treas - ure, and his joy, His treas - ure, and his joy. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - - - jah.

Sweep through the sounding skies, Sweep through the sounding skies, Sweep through the sounding skies. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - - - jah.

m

CORONATION. C. M.

Bold and spirited.

O. HOLDEN.

All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all; Bring forth the royal di-a-dem, And crown him Lord of all.

Not too fast.

MEDES. C. M. Or S. M., by observing ties to first line.

Old American tune. By request.

As C. M. 1. I pay this eve - ning sac-ri-fice; And when my work is done, Great God, my faith, my hope re - lies Up - on thy grace a - lone.

2. Thus with my thoughts composed to peace, I'll give mine eyes to sleep; Thy hand in safe-ty keeps my days, And will my slum-bers keep.

As S. M. The day is past and gone, The eve-ning shades ap - pear; O may I well re - mem-ber now, The night of death draws near.

Spirited.

WESTFORD. C. M.

A. DOTY.

Ho-san-na to the Prince of light, That clothed himself in clay; Entered the iron gates of death, And tore the bars away, And tore the bars a - way.

Ho-san-na to the Prince of light, That clothed himself in clay; Entered the iron gates of death, And tore the bars away, And tore the bars away, And tore the bars away.

Ho-san-na to the Prince of light, That clothed himself in clay; Entered the iron gates of death, And tore the bars away, And tore the bars a - way.

Firm.

INVERNESS. C. M. (MARTYRDOM.)

(Treble and Tenor may change.) Scotch tune.

O God, my heart is ful - ly bent To mag - ni - fy thy name; My tongue, with cheer-ful songs of praise, Shall cel - e - brate thy fame.

VAN ZANDT. C. M.

Spirited. W**.

1. Come, let us join our cheer-ful songs With angels' round the throne, With angels' round the throne; Ten thousand thousand are their tongues, But all their joys are one.

2. "Wor-thy the Lamb that died," they cried, "To be exalt - ed thus, To be ex - alt - ed thus;" "Worthy the Lamb," our lips reply, "For he was slain for us."

3. Je - sus is wor - thy to re-ceive Honor and power di - vine, Honor and power divine; And bless - ings more than we can give, Be, Lord, for ev-er thine.

TAPPAN. C. M. Or P. M., 8, 6, 8, 8, 6.

GEO. KINGSLEY.—By permission
From the Sacred Choir.

Glowing.

As P. M. 1. There is an hour of peaceful rest To mourning wan-derers given; There is a joy for souls distressed, A balm for eve - ry wounded breast; 'Tis found alone in heaven.

2. There is a home for wea-ry souls, By sins and sor - rows driven, When tossed on life's tempestuous shoals, Where storms arise, and ocean rolls, And all is drear—'tis heaven.

As C. M. Behold the love, the generous love, That ho-ly Da - vid shows; Be-hold his kind compassion move, Be-hold his kind compassion move For his af - flict - ed foes.

DEDHAM. C. M.

GARDNER.

Not too fast.

Sweet was the time, when first I felt The Sa - viour's par - doning blood, Ap - plied to cleanse my soul from guilt, And bring m home to God.

Gently, and with much expression.

LEMANE. C. M. Double.

Theme from B**.

1. With rev-'rence let the saints ap - pear, And bow be - fore the Lord; His high commands de-vout - ly hear, And trem-ble at his word.

3. The northern pole and southern rest On thy sup - port - ing hand; Dark - ness and day, from east to west, Move round at thy com - mand.

5. Heaven, earth, and air, and sea are thine, And the dark world of hell; They saw thine arm in ven - geance shine, When E - gypt durst re - bel.

2. How ter - ri - ble thy glo-ries rise! How bright thine armies shine! Where is the power with thee that vies, Or truth compared with thine, Or truth compared with thine?

4. Thy words the raging winds control, And rule the boisterous deep; Thou mak'st the sleeping billows roll, The roll-ing bil - lows sleep, The rolling bil - lows sleep.

6. Just - ice and judgment are thy throne, Yet wondrous is thy grace; While truth and mercy joined in one, In - vite us near thy face, In-vite us near thy face.

Bold.

HAVEN. C. M.

T. HASTINGS.

Final.

1. Earth's stormy night will soon be o'er, The rag - ing wind shall cease; The Christian's barque will reach the shore Of heaven's eternal peace.
2. E'en now the distant rays ap - pear, To chase the gloom of night; The Sun of Righteousness is near, And ter-rors take their flight, And ter-rors take their flight.

Not too fast.

CANAAN. C. M. Double. Or 8's & 9's.

Inserted by particular request.
(Designed for Classes.)

D. C.

As 8's & 9's. To-geth-er let us sweet-ly live, We are bound for the land of Ca-naan;
To - geth- er let us sweet-ly die, Who are bound for the land of Ca-naan; O Ca - naan, bright Ca - naan! We are bound for the land of Ca-naan;
D. C. O Ca - naan is our hap - py home, We are bound for the land of Ca-naan.

As C. M. 1. On Jor-dan's storm-y banks I stand, And cast a wishful eye
To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie. 2. O, the transport-ing, rap-turous scene, That ris - es to my sight!
D. C. Sweet fields ar-rayed in liv - ing green, And riv - ers of de - light.

With fervor.

SING-SING. C. M.

Miss J. E. T**.

1. My God, my portion and my love, My ev-er - last-ing all, I've none but thee in heaven a - bove, Or on this earth-ly ball, Or on this earth - ly ball.

2. How vain a toy is glittering wealth, If once compared to thee! Or what's my safe - ty, or my health, Or all my friends to me, Or all my friends, to me?

With dignity.

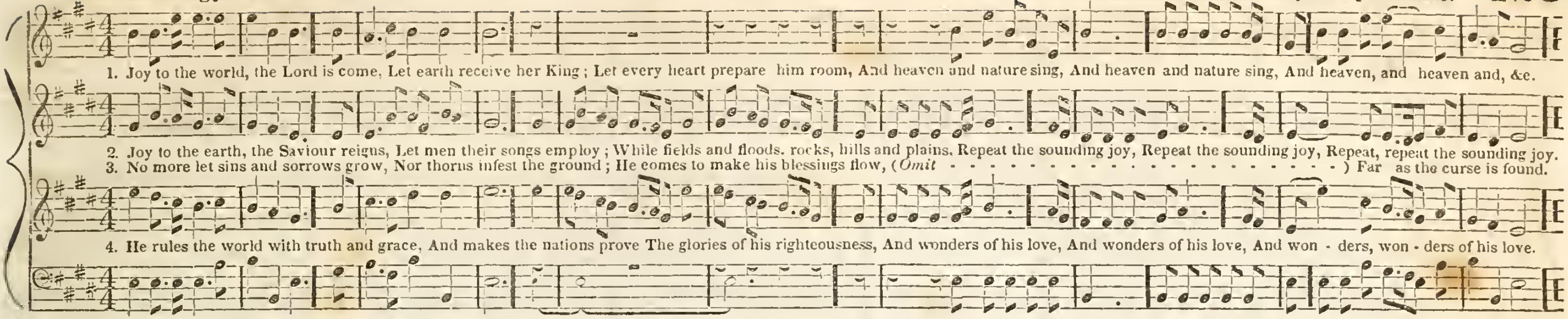
CANTERBURY. C. M.

EDW. BLANKS.

With rev - 'rence let the saints ap - pear, And bow be - fore the Lord: His high com-mands de - vout - ly hear, And trem - ble at his word

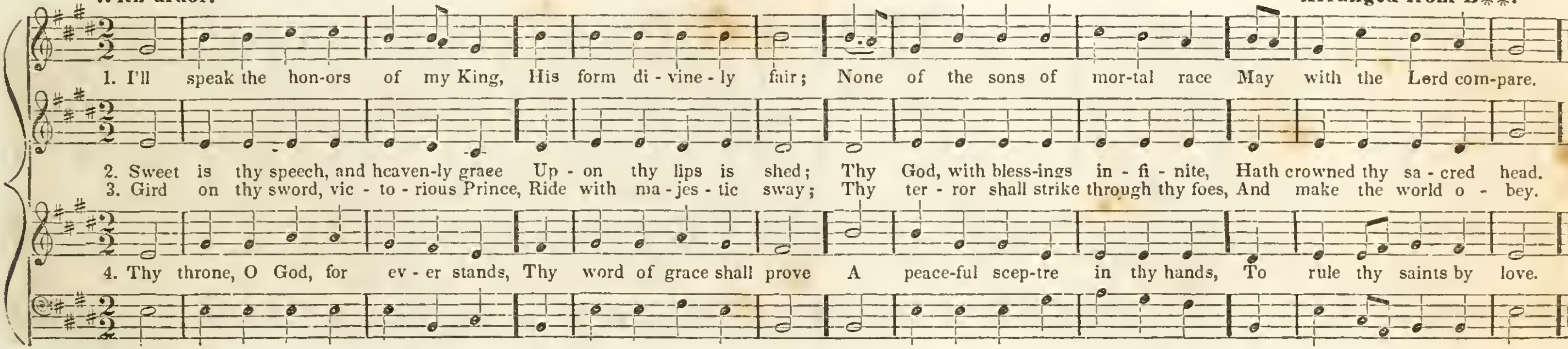
MEDIA. C. M.

With energy. Arranged from the Surry Chapel Music.



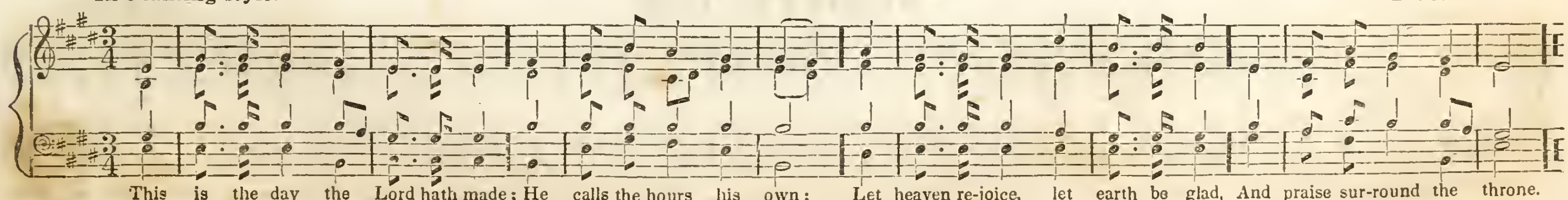
URIMAS. C. M.

With ardor. Arranged from B**.



ARLINGTON. C. M.

In chanting style. Dr. ARNE.



Gently, and not too strongly accented.

YOLMAR. C. M. Double.

Arranged from BATLEMAN.

Fine. *D. C.*

1. Fa - ther, how wide thy glory shines! How high thy wonders rise!
Known thro' the earth by thousand signs, (*Omit* - - - - - - -) By thousands thro' the skies. 2. But when we view thy strange design, To save re-bel-lious worms;
D. C. Where vengeance and compassion join (*Omit* - - - - - - -) In their di - vinest forms.

THALMER. C. M.

Moderate. German.

1. The Sa - viour calls, let eve - ry ear At - tend the heaven-ly sound; Ye doubt-ing souls dis - miss your fear, Hope smiles re - viv - ing round.

2. For eve - ry thirs - ty, long-ing heart, Here streams of boun-ty flow; And life, and health, and bliss im - part, To ban - ish mor - tal wo.

3. Here springs of sa - cred pleas-ure rise, To ease your eve - ry pain; Im - mor - tal foun - tain! full sup - plies! Nor shall you thirst in vain.

MERIDEN. C. M.

Lively. T. CLARK.

O, how I love thy ho - ly law! 'Tis dai-ly my delight; And thence my medi-tations draw Di-vine ad-vice by night; And thence my meditations draw Divine advice by night.

OVERTON. C. M. Or Short Anthem.

Arranged from T. CLARK.

ith resignation and joy.

Sweet to rejoice in lively hope, That when my change shall come, Angels will hover, Angels will hover round my bed, And waft my spirit home.

Sweet to rejoice in lively hope, That when my change shall come, Angels will hover, Angels will hover, Angels will hover round my bed, And waft. . . . And waft my spir-it home.

ELLA. C. M. Double.

With marked expression.

Fine. *D. C. Fine.*

1. If hu - man kindness meets return, And owns the grate-ful tie;
If ten - der thoughts within us burn, (*Omit* - - - - - - -) To feel a friend is nigh. 2. O, shall not warmer accents tell The gra-ti - tude we owe
D. C. To Him who died, our fears to quell, (*Omit* - - - - - - -) Our more than orphan's wo!

BARBY. C. M.

Firm.

Why doth the man of rich - es grow To in - so - lence and pride, To see his wealth and hon - ors flow With eve - ry ris - ing tide?

Declamatory.

BALER. C. M.

From a MS.

1. Come, hum-ble sin - ner, in whose breast A thou-sand thoughts re - volve; Come, with your guilt and fear op-pressed, And make this last re - solve:

2. "I'll go to Je - sus, though my sin High as a moun-tain rose; I know his courts, I'll en - ter in, What-ev - - er may op - pose.

3. "Pros-trate I'll lie be-fore his throne, And there my guilt con - fess; I'll tell him I'm a wretch un - done, With-out his sove-reign grace."

With fervor.

ZADOK. C. M.

1. Be - gin, my tongue, some heavenly theme, And speak some boundless thing; The migh-ty works, or migh-tier name Of our e - ter - nal King.

2. Tell of his won-drous faith-ful - ness, And sound his power a - broad; Sing the sweet prom - ise of his grace, And the per - form - ing God.

3. How would my leap - ing heart re - joice, And think my heaven se - cure! I trust the all - cre - a - ting voice, And faith de - sires no more.

Slow.

BANGOR. C. M.

RAVENSCROFT.

Hark! from the tombs a dole - ful sound, Mine ears at - tend the cry; Ye liv - ing men, come view the ground Where you must short - ly lie.

NEW JERUSALEM. C. M.

Bold and spirited. Slightly altered.

From the third heaven, where God resides, That holy, happy place, The new Jerusalem comes down, Adorned with shining grace, The new Je-ru-sa-lem comes down, A-dorned with shin-ing grace.

From the third heaven, where God resides, That holy, happy place, The new Jerusalem comes down, Adorned with shining grace, The new Jerusalem comes down, Adorned with shining grace.

From the third heaven, where God resides, That holy, happy place, The new Jerusalem comes down, Adorned with shining grace, The new Je - ru-sa-lem comes down. Adorned with shining grace.

NOYES. C. M.

Firm and accented. R**.

1. There is a place of sa - cred rest, Far, far, be - yond the skies, Where beau-ty smiles e - ter - nal - ly, And plea-sure nev - er dies;

2. My Fa-ther's house, my heavenly home, Where "many man - sions" stand, Pre-pared, by hands di - vine, for all Who seek the bet - ter land.

LUTZEN. C. M.

Choral. LUTHER, or N. HERMANN.

Let chil-dren hear the migh-ty deeds, Which God per-formed of old; Which in our young-er years we saw, And which our fa - thers told.

Firm and spirited.

ORANGE. C. M.

Chorus. *f*

Duet.

Sing, ye re - deem - ed of the Lord, Your great De - liv - 'rer sing: Pil - grims, for Si - on's cit - y bound, Be joyful in your King, Be joyful in your King.

BEETHOVEN. C. M.

Arranged.
(For the Prayer Meeting.)

1. Fa - ther, how wide thy glo - ry shines! How high thy won - ders rise! Known through the earth by thou-sand signs, By thousands through the skies.

2. But when we view thy strange de - sign, To save re - bel - lious worms; Where vengeance and com-pas - sion join In their di - vin - est forms;

3. Here the whole De - - i - - ty is known, Nor dares a crea - ture guess, Which of the glo - ries bright-est shone, The jus - tice or the grace.

Firm.

FARRANT. C. M.

Arranged by Dr. HODGES, Organist of Trinity Ch., N. Y.,
From RICHARD FARRANT.

O Lord, I put my trust in thee, Let no - thing work me shame; As thou art just de - liv - er me, And set me free from blame.

ORWELL. C. M.

Maestoso.

A. DOTY, 1820.

1. "These glo - rious minds, how bright they shine! Whence all their white ar - ray? How came they to the hap - py seats Of ev - - er - last - ing day?"

2. From tort - 'ring pains to end - less joys, On fie - ry wheels they rode; And strangely washed their raiments white, In Je - - sus' dy - ing blood.

3. Now they ap - proach a spot - less God, And bow be - fore his throne; Their warb - ling harps and sa - cred songs A - dore the Ho - ly One.

HALAH. C. M.

Slow and connected.

1. Why should our tears in sor - row flow When God re - calls his own; And bids them leave a world of wo For an im - mor - tal crown?

2. Is not e'en death a gain to those Whose life to God was given? Glad - ly to earth their eyes they close, To o - pen them in heaven.

3. Their toils are past, their work is done, And they are ful - ly blest; They fought the fight, the vic - tory won, And en - tered in - to rest.

DUNDEE. C. M.

Choral.

Thus: Scottish. Or thus.

Let not de - spair, nor fell re - venge, Be to my bo - som known; O, give me tears for oth - ers' woes, And pa tience for my own.

Lively, and with ardor.

ZOA. C. M. Or short Anthem.

Arranged expressly for this work.

Hark! how the feathered warblers sing! 'Tis nature's cheerful voice, 'Tis nature's cheerful voice; Soft music hails the lovely spring, Soft music hails the lovely spring, And woods and fields rejoice

Hark! how the feathered warblers sing! 'Tis na-ture's cheer-ful voice, 'Tis nature's cheerful voice; Soft mu - sic hails the lovely spring, And woods and fields rejoice.

With dignity and power.

VERGAL. C. M.

Arranged.

1. O! all ye na-tions, praise the Lord, Each with a dif-ferent tongue; In eve - ry lan-guage learn his word, And let his name be sung.

2. His mer-cy reigns through every land; Pro-claim his grace a - broad; For ev - er firm his truth shall stand; Praise ye the faith - ful God.

Unison.....

Unison.....

Flowing.

JAZER. C. M.

W. B. B.—By permission.

To thee, my Shep-herd and my Lord, A grate - ful song I raise; O, let the fee - blest of thy flock At - tempt to speak thy praise.

BRIDGETON. C. M.

With ardor.

1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my brightest days, And comfort of my nights, And com-fort of my nights.

2. In dark-est shades if he ap - pear, My dawn-ing is be-gun; He is my soul's bright morning star, And he my rising sun, And he my ris-ing sun.

3. The ope-ning heavens around me shine With beams of sa - cred bliss, While Jesus shows his heart is mine, And whispers I am his, And whis-pers I am his.

DINSMORE. C. M.

Slow, and with accent.

Theme from EHUD.

1. Through all the chang-ing scenes of life, In trou-ble and in joy, The prai-ses of my God shall still My heart and tongue employ, My heart and tongue em-ploy.

2. Of his de-liv-'rance I will boast, Till all who are distress'd, From my ex-am-ple com-fort take, And charm their griefs to rest, And charm their griefs to rest.

3. The hosts of God en-camp a-round The dwellings of the just; Pro-tec-tion he af-fords to all, Who make his Name their trust, Who make his Name their trust.

CLARENDON. C. M.

TUCKER.

What shall I ren-der to my God, For all his kind-ness shown? My feet shall vis-it thine a-bode, My songs ad - - dress thy throne.

Firm.

NORTH DANVERS. C. M.

P. VERRY.

1. Our God, how firm his prom - ise stands! E'en when he hides his face; He trusts in our Re - deem-er's hands His glo - ry and his grace.

2. Then why, my soul, these sad com-plaints, Since Christ and we are one? Thy God is faith - ful to his saints, Is faith - ful to his Son.

3. Be - neath his smiles my heart has lived, And part of heaven pos - sessed; I praise his name for grace re - ceived, And trust him for the rest.

Gently.

ELIZABETHTOWN. C. M.

E. IVES—By permission.
From the Mozart Collection.

1. O! for a clos - er walk with God, A calm and heav'n-ly frame; A light, to shine up - on the road That leads me to the Lamb.

2. Where is the bless - ed - ness I knew, When first I saw the Lord? Where is the soul - re - fresh-ing view Of Je - sus and his word?

3. What peace-ful hours I once en - joy'd! How sweet their mem-'ry still! But they have left an ach-ing void The world can nev - er fill.

Slow and firm.

MEAR. C. M.

O twas a joy - ful sound to hear Our tribes de - vout - ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day!"

ST. JOHN'S. C. M.

Smooth and connected. English.

1. How pre-cious is the book di - vine, By in - spi - ra - tion given! Bright as a lamp its doc - trines shine, To guide our souls to heaven.

2. It sweet-ly cheers our droop - ing hearts In this dark vale of tears; Life, light, and joy, it still im-parts, And quells our ris - ing fears.

Duet.

3. This lamp, through all the te - dious night Of life, shall guide our way, Till we be - hold the clear - er light Of an e - ter - nal day.

7 4 6 6 4 6 5 6 7 4 6 6 6 7 4 6 6 6 7
3 3 4 3 4

WINTER. C. M.

Bold and firm. D. READ.

His hoa - ry frost, his flee - cy snow, De-scend and clothe the ground; The li - quid streams for - bear to flow, In i - cy fet - ters bound.

6 6 4 6 7 6 6 6 4 7 6 6 6 7
3 4 3 4

TRIAS. C. M.

In chanting style. From the Timbrel.

A - wake, my soul, to sound his praise; A - wake, my harp, to sing; Join, all my powers, the song to raise, And morn-ing in - cense bring.

In chanting style.

UNITY. C. M. Or 8's & 6's. Or 8's, 6's & 4's.

W**.

Cres. *Dim.* *p*

C. M. There is an hour of hallowed peace For those with cares oppressed, When sighs and sorrowing tears shall cease, When sighs and sorrowing tears shall cease, And all be hushed to rest.

8's, 6's & 4's. Our blest Redeemer, ere he breathed His ten-der, last fare-well, A guide, a com - fort-er bequeathed, A guide, a com-fort-er bequeathed, With us, with us to dwell.

8's & 6's. There is an hour of peaceful rest To mourning wanderers given; There is a joy for souls distressed, A balm for every wounded breast; 'Tis found a - lone in heaven.

6 6 6 5 7 6 5 / 4 3 4 3

In the declamatory style.

MERTON. C. M.

H. K. OLIVER.

1. Ye gold-en lamps of heaven! fare - well, With all your fee - ble light; Fare-well, thou ev - er - chang-ing moon, Pale emp - ress of the night.

2. And thou, re - ful - gent orb of day! In bright-er flames ar - rayed, My soul, which springs beyond thy sphere, No more de-mands thine aid.

3. Ye stars are but the shin-ing dust Of my di - vine a - bode, The pave-ment of those heaven-ly courts, Where I shall reign with God.

4 / 3 6 6 6 / 4 7 / ♮ 6 / ♮ 7 9 / 4 6 ♮ 6 7

Firm.

BRATTLE STREET. C. M. Double.

PLEYEL.

$. *Fine.* *D. C.* $.

While thee I seek, protecting Power, Be my vain wishes stilled; And may this consecrated hour With better hopes be filled. Thy love the power of thought bestowed; To thee my thoughts would soar;

D. C. Thy mercy o'er my life has flowed; That mercy I adore

SHEBA. C. M. Double.

With gentleness.

Fine. *Cres.* *Dim.* *D. C.*

I looked upon the righteous man, And saw his parting breath,
Without a strug-gle or a sigh, (*Omit* - - - - - -) Se-rene-ly yield to death; There was no an-guish on his brow, No ter-ror in his eye;
D. C. The spoiler aimed a fa-tal dart, (*Omit* - - - - - -) But lost the vic-to-ry.

WALLACE. C. M. Double.

With boldness.

Theme from the German.

Fine. *D. C. Fine.*

1. Ye golden lamps of heaven, farewell, With all your fee-ble light;
Farewell, thou ever-changing moon, (*Omit* - - - - - - - -) Pale empress of the night. 2. And thou, refulgent orb of day, In brighter flames ar-ray'd;
D. C. My soul, that springs beyond thy sphere, (*Omit* - - - - - - - -) No more de-mands thy aid.

WINDSOR. C. M. Or DUNDEE.*

Plaintive.

From the Scotch Psalter, of 1615.

O God, our help in a-ges past Our hope for years to come; Be thou our guard, while trou-bles last, And our e-ter-nal home.

* "Perhaps DUNDEE's wild warbling measures rise."—BURNS.

SIDNEY. C. M.

Spirited. G. J. WEBB—By permission.

1. Sing to the Lord Jehovah's name, And in his strength rejoice; When his salvation is our theme, Ex - alt - ed be our voice, When his salvation is our theme, Ex-alt - ed be our voice.

2. With thanks approach his awful sight, And psalms of honor sing; The Lord's a God of boundless might, The whole creation's King, The Lord's a God of boundless might, The whole cre-a - tion's King.

3. Earth, with its caverns dark and deep, Lies in his spacious hand; He fix'd the seas what bounds to keep, And where the hills must stand, He fix'd the seas what bounds to keep, And where the hills must stand

GLENCOVE. C. M.

With great spirit. From the German.

1. O! for a shout of sacred joy To God, the sovereign King, To God, the sovereign King! Let every land their tongues employ, And hymns of triumph sing, And hymns of triumph sing.

2. While angels shout and praise their King, Let mortals learn their strains, Let mortals learn their strains; Let all the earth his honors sing; O'er all the earth he reigns, O'er all the earth, &c.

3. In Israel stood his ancient throne; He loved that chosen race, He loved that chosen race; But now he calls the world his own, And heathens taste his grace, And heathens taste his grace.

PATMOS. C. M.

Chant. Gregorian.

O! for an o - ver - com - ing faith, To cheer my dy - ing hours, To tri-umph o'er the mon-ster, Death, And all his fright - ful powers!

Lively.

MELBOURNE. C. M.

From the Surrey Chapel Music.

1. Let every mortal ear attend, And every heart rejoice; The trumpet of the gospel sounds, The trumpet of the gospel sounds, The trumpet of the gos-pel sounds With an inviting voice.

2. Ho! all ye hungry, starving souls, That feed upon the wind, And vainly strive with earthly toys, And vainly strive with earthly toys, And vainly strive with earthly toys To fill an empty mind.

3. E-ternal wisdom has prepared A soul-reviving feast, And bids your longing appe-tites, And bids your longing appe-tites, And bids your longing ap-pe-tites, The rich provision taste.

Slow, and with delicacy.

PASTORALE. C. M. May be used as a Quartett.

Arranged from S. WEBBE.

1. My Shepherd will supply my need, Je-ho-vah is his name; In pastures fresh . . . . . he makes me feed, Be-side the liv-ing stream.

2 He brings my wand'ring spirit back, When I for-sake his ways, And leads me, for . . . . . his mer-cy's sake, In paths of truth and grace.

3. The sure pro-vis-ions of my God At-tend me all my days; O may thy house . . . . . be mine a-bode, And all my work be praise.

BROOMSGROVE. C. M.

How did my heart re-joice to hear My friends de-vout-ly say, In Si-on let us all ap-pear And keep the solemn day, And keep the solemn day.

Spirited, and with accent.

ESROM. C. M.

Theme from a Mass.

1. Hark the glad sound, the Saviour comes, The Saviour promised long; Let every heart prepare a throne, And every voice a song, And every voice a song; Let every heart prepare a throne, And every voice, &c.

2. On him the Spirit, largely poured, Exerts his sacred fire; Wisdom and might, and zeal and love His holy breast inspire, His holy breast inspire; Wisdom and might, and zeal and love His holy breast inspire.

3. He comes the prisoners to release, In Sa-tan's bond-age held, The gates of brass before him burst, The iron fetters yield, The iron fetters yield; The gates of brass before him burst, The iron fetters yield.

6 6 6 5 6 7 / 4 4 7 6 6 7 / 4

Spirited and energetic.

SMITHVILLE. C. M.

Arranged from a MS.

1. My nev - er - ceas - ing song shall show The mer - cies of the Lord; And make suc - ceed - ing a - ges know How faith-ful is his word.

2. The sa - cred truths his lips pro - nounce Shall firm as heaven en - dure; And if he speaks a prom-ise once, Th' e-ter - nal grace is sure.

3. How long the race of Da - vid held The promised Jew - - ish throne! But there's a no - bler cove-nant sealed To Da - vid's great - er Son.

Thirds..... 6/4 Thirds..... 9/4 6 6 6/4 7

Penitential

MORIAH. C. M.

How oft, a - las! this wretch-ed heart Has wan - dered from the Lord; How oft my rov - ing thoughts de - part, For - get - ful of his word

KREBS. C. M.

(In some hymn books, the first two lines of the last verse are reversed; when this is the case, end as the first verse in this tune.)

In the declamatory style.

1. There is a fountain filled with blood, Drawn from Immanuel's veins; And sinners plunged beneath that flood, Lose all their guilty stains.
2. The dying thief rejoiced to see, That fountain in his day; And there may I, though vile as he, (*Omit* - - - - - - -) Wash all my sins a - way, Wash all my sins a - way.
3. Dear dying Lamb, thy precious blood Shall never lose its power, Till all the ransomed church of God Be saved to sin no more.
4. E'er since by faith I saw the stream, Thy flowing wounds supply, Redeeming love has been my theme, And shall be till I die.
5. Then, in a nobler, sweeter song, I'll sing thy power to save, When this poor lisping, stamm'ring tongue (*Omit* - - - - -) Lies silent in the grave, Lies silent in the grave.

ROBY. C. M.

With gentleness.

W**.

When an - - y turn from Zi - on's way, (A - las what num - bers do!) Me-thinks I hear my Sa - viour say, "Wilt thou for - sake me too!"

CAMBRIDGE. C. M.

Firm.

Dr. RANDALL.

Sing to the Lord a new-made song, Who wondrous things has done; With his right hand and holy arm, The conquest he has won, The conquest he has won, The conquest he has won.

Lively.

NORTHFIELD. C. M.

J. INGALLS.

Fly swifter round the wheel of time, And bring the wel - come day.

How long, dear Saviour, O, how long Shall this bright hour delay; Fly swifter round the wheel of time, And bring the wel - come day.

Fly swifter round the wheel of time, And bring the welcome day, And bring the wel - come day.

Fly swifter round the wheel of time, Fly swifter round the wheel of time, And bring the wel - come day.

With dignity.

EVENING SONG. C. M.

From the Timbrel.

1. Dread sovereign, let my eve - ning song Like ho - ly in - - cense rise; As - sist the off - 'ring of my tongue To reach the lof - ty skies.

2. Through all the dan - gers of the day Thy hand was still my guard; And still to drive my wants a - way Thy mer - cy stood pre-pared.

3. Per - pet - ual bless - ings from a - bove En-com - pass me a - round; But, O, how few re - turns of love Hath my - Re - deem - er found!

6/4 6 6 6/4 7 6 6 6 6 6 6♮/3 5 6 6 6 6 6/4 7

Lively.

TOLLAND. C. M. Double.

SPOFFORTH.

Sing to the Lord a new - made song, Who wondrous things has done; With his right hand and ho - ly arm, The con - quest he has won.

☞ See next page

With earnest expression.

HOREB. C. M. Double. Or 7's & 6's. Peculiar.

Fine. *D. C. Fine.*

C. M. { O speed thee, Christian, on thy way, And to thy armor cling;
{ With girded loins the call obey, (*Omit* - - - - - -) That grace and mercy bring. (*Omit* - - - - -) 2. There is a battle to be fought, An upward race to run,
D. C. A crown of glory to be sought, A vic-tory to be won, (*Omit* - - - - - -) A vic-tory to be won.

7's & 6's. { Hail to the Lord's Anointed, Great David's greater Son!
{ Hail, in the time appointed, (*Omit* - - - - - -) His reign on earth begun! (*Omit* - - - - -) He comes to break oppression, To set the captive free,
D. C. To take a-way transgression, And rule in e - qui - ty, (*Omit* - - - - - -) And rule in e - qui-ty.

BURFORD. C. M.

PURCELL.

To God I cried, with mourn-ful voice, I sought his gra-cious ear, In the sad hour when trou - ble rose, And filled my heart with fear.

TOLLAND—Concluded.

2. The Lord has thro' th' as-ton-ished world Dis-played his sav - ing might, And made his righ-teous acts ap-pear In all the hea-then's sight.

ORTONVILLE. C. M.

With dignity.

T. HASTINGS.

1. Ma-jes - tic sweetness sits en-throned Up-on the Sa-viour's brow; His head with ra-diant glo-ries crowned, His lips with grace o'erflow, His lips with grace o'erflow.

2. No mor-tal can with him com-pare, A-mong the sons of men; Fair-er is he than all the fair Who fill the heavenly train, Who fill the heavenly train.

3. He saw me plunged in deep dis-tress, And flew to my re - lief; For me he bore the shameful cross, And car-ried all my grief, And car-ried all my grief.

SHADY RILL. C. M.

Gentle and expressive.

1. By cool Si - lo - am's sha - dy rill How fair the lil - y grows! How sweet the breath, be-neath the hill, Of Shar-on's dew - y rose!

2. Lo! such the child whose ear-ly feet The paths of peace have trod, Whose se - cret heart, with in-fluence sweet, Is up-ward drawn to God.

3. By cool Si - lo - am's sha - dy rill The lil - y must de - cay; The rose, that blooms be-neath the hill, Must short-ly fade a - way.

ST. DAVID. C. M.

Choral style.

From Playford's Psalter, 1671.

Show me, O Lord, thy sa - cred way, Thy truths to me re - late: For thou art God, whom I o - bey; On thee I dai - ly wait.

GARLAND. C. M.

Somewhat in chanting ... Arranged from a Norwegian Air.

1. Since Je-sus free-ly did ap-pear To grace a marriage feast; O Lord, we ask thy presence here, To shine on every guest, O Lord, we ask thy presence here, To shine on every guest.

2. Upon this bridal pair look down, Who now have plighted hands, Their union with thy favor crown, And bless the nuptial bands, Their union with thy favor crown, And bless the nuptial, &c.

3. And when the solemn hour shall come, And life's short space be o'er; May they in triumph reach that home, Where they shall part no more, May they in triumph reach that home, Where, &c.

BURLIN. C. M.

With firmness.

1. See Is - rael's gen - tle Shepherd stand, With all - en-gag - ing charms; Hark! how he calls the ten - der lambs, And folds them in his arms.

2. "Per - mit them to ap - proach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these, The Lord of an - gels came."

3. We bring them, Lord, by fer - vent prayer, And yield them up to thee; With hum - ble trust that we are thine, Thine let our off - spring be.

BALERMA. C. M.

Scotch Melody.

O, hap - py is the man who hears In - struc-tion's warn - ing voice, And who ce - les - tial wis - dom makes His ear - ly, on - ly choice

With fervor.

ENON. C. M.

(The duet may be sung by female voices.)

1. To praise the ev - er boun - teous Lord, My soul, wake all thy powers; He calls— and at his voice come forth The smil - ing har-vest hours.

2. His cov'-nant with the earth he keeps; My tongue, his good - ness sing; Sum-mer and win - ter know their time, His har-vest crowns the spring.

3. Well pleased, the toil - ing swains be - hold The wav - ing, yel - - low crop; With joy they bear the sheaves a - way, And sow a - gain in hope.

With gentleness and dignity.

CORNER. C. M. Double.

Arranged from A. CORNER.—Composed, 1500.

Fine. *D.C.*

1. God of my life, look gen - tly down, Be - hold the pains I feel;
But I am dumb be - fore thy throne, Nor dare dis - pute thy will.
D.C. May I be well pre - pared to go, When I the sum - mons hear!

2. I'm but a stran-ger here be - low, As all my fa - thers were;

Firmly.

BELIEF. C. M.

W**.

Lord, thou hast scourged our guil - ty land; Be - hold, thy peo - ple mourn; Shall vengeance ev - er guide thy hand. And mercy ne'er ro - turn?

GENEVA. C. M.

Moderate. JOHN COLE.

When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost In won - der, love and praise.

When all thy mercies, O my God, My ris-ing soul sur - veys, Trans-port - ed with the view, I'm lost In won - der, love and praise.

When all thy mer-cies. O my God, My rising soul sur - veys, Trans-port - ed with the view, I'm lost In won - der, love and praise.

When all thy mercies, O my God, My rising soul sur - veys, Transported with the view, I'm lost In won - der, love and praise.

DANTE. C. M.

Slow and soft. J. E. GOULD.

1. When mu - sing sor - row weeps the past, And mourns the pres - ent pain, 'Tis sweet to think of peace at last, And feel that death is gain.

2. 'Tis not that murmuring thoughts a - rise, And dread a Fa - ther's will; 'Tis not that meek sub-mis - sion flies, And would not suf - fer still.

3. It is that heaven-born faith sur - veys The path that leads to light, And longs her ea - gle plumes to raise, And lose her - self in sight.

6 5 7 6 8 7 9 8 5 6 6 7 6 4 6 6 4 6 6 8 7 4 3 8 7 5 6 6
4 3 5 4 3— 4 3 4 2 4 3 5 6 5

LIVERPOOL. C. M.

With fervor. Dr. WAINWRIGHT.

A - wake, a - wake the sa - cred song To our in - car - nate Lord; Let eve - ry hear' and eve - - ry tongue A - dore th' e - ter - nal Word.

With energy.

COAN. C. M.

Arranged from Dr. DUPIUS.

1. With my whole heart I'll raise my song, Thy wonders I'll proclaim; Thou, sovereign Judge of right and wrong, Wilt put thy foes to shame. (*Omit* - - - - - -)

2. I'll sing thy ma-jes - ty and grace; My God pre - pares his throne To judge the world in righteousness, (*Omit* - - - - - -) And make his jus-tice known.

3. Then shall the Lord a refuge prove For all the poor op-pressed, To save the people of his love, And give the wea-ry rest. (*Omit* - - - - - -)

7 6 6/4 6 4/3 6 6/4 7 5 6 6/4

With gentleness.

TOPSFIELD. C. M.

Rit.

1. When bending o'er the brink of life My trembling soul shall stand, Waiting to pass death's awful flood, Great God! at thy command, Great God! at thy command;

2. When eve-ry long-loved scene of life Stands ready to de-part; When the last sigh that shakes the frame Shall rend this bursting heart, Shall rend this bursting heart;

3. O thou great source of joy supreme, Whose arm alone can save, Dispel the darkness that surrounds The entrance to the grave, The entrance to the grave!

6 8/4 7/3 6/2 3 6/4 5/3 6/4 7

Firm.

ARCHDALE. C. M. Double.

A. LAW.

When God re - vealed his gracious name, And changed my mourn - ful state, My rap-ture seemed a pleas-ing dream, The grace ap - peared so great.

☞ See next page

Tenderly.

PHUVAH. C. M. Or 7's, 6's & 8's.* Or 8's, 6's & 4's.†

German Choral.

As C. M. I love the Lord: he heard my cries, And pit - ied eve - ry groan; Long as I live, when trou - bles rise, I'll has - ten to his throne.

As 7's, 6's & 8's. Bro-ther thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir - it longed to be.

As 8's, 6's & 4's. Our blest Redeem-er, ere he breathed His ten - der, last fare - well, A guide, a Com - fort - er be - queathed, With us to dwell.

* By omitting the first note. † By using ties, as in the Soprano—the last strain.

JOTHAM. C. M.

E. IVES.—By permission, *From the Mozart Collection.*

Rall.

1. I'll go to Je - sus, tho' my sin Like mountains round me close; I know his courts, I'll en - ter in, What - ev - er may op - pose.

2. Pros-trate I'll lie be - fore his throne, And there my guilt con - fess; I'll tell him I'm a wretch un - done, With - out his sov'-reign grace.

3. Per - haps he will ad - mit my plea, Per - haps will hear my pray'r; But if I per - ish, I will pray, And per - ish on - ly there.

ARCHDALE—Concluded.

1st time. 2d time.

2. The world be - held the glorious change, And did thy hand con - fess; My tongue broke out in un - known strains, And sung sur - pris - ing grace. pris - ing grace.

Tenderly.

AVERICK. C. M.

E. L. WHITE.

1. Ac - cord - ing to thy gra - cious word, In meek hu - mil - i - ty, This will I do, my dy - ing Lord, I will re - mem - ber thee.

2. Thy bod - y, brok - en for my sake, My bread from heaven shall be; Thy tes - ta - men - tal cup I take, And thus re - mem - ber thee.

With solemnity.

REHFELD. C. M.

T. FOWNES.

1. A - las! and did my Sa - viour bleed, And did my Sov - 'reign die? Did he de - vote that sa - cred head For such a worm as I?

2. Was it for crimes that I have done, He groaned up - on the tree? A - maz - ing pit - y! grace un - known! And love be - yond de - gree!

3. But drops of grief can ne'er re - pay The debt of love I owe: Here, Lord, I give my - self a - way; 'Tis all that I can do.

Not too fast.

FOUNTAIN. C. M.

L. MASON, by permission.

There is a foun - tain filled with blood, Drawn from Immanuel's veins; And sinners plunged beneath that flood, Lose all their guil-ty stains, Lose all their guil-ty stains.

Not fast.

SEMPLE. C. M.

W. B. BRADBURY.—By permission, *From the Mendelssohn Collection.*

1. Sweet was the time when first I felt The Sa - viour's pardoning blood Ap - plied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light re-vealed, His prais - - - - es tuned my tongue; And when the eve - ning shades pre-vailed, His love was all my song.

3. In prayer my soul drew near the Lord, And saw his glo-ry shine; And when I read his ho - ly word, I called each prom - - - ise mine.

4. But now, when eve - ning shade pre - vails, My soul in darkness mourns; And when the morn the light re - veals, No light to me re-turns.

Gentle, but with fervor.

PILGRIMS' CHURCH. C. M.

W**.

1. Thou dear Re-deem - er, dy - - ing Lamb, We love to hear of thee; No mu - sic's like thy charm-ing name, Nor half so sweet can be.

2. When we ap - pear in yon - der cloud, With all the fa - vor'd throng, Then will we sing more sweet, more loud, And Christ shall be our song.

In chanting style.

WYMAN'S CHANT. C. M.

E. HAMILTON.—By permission, *From the "Songs of Sacred Praise."*

Rise, O my soul, pur - sue the path By an - cient wor - thies trod·· As - pir - ing, view those ho - ly men Who lived and walked with God.

Lively.

PEAMONT. C. M. Double.

Arranged from BILLINGS.

$ *Fine. D.C. $ Fine.

1. Ye humble souls, approach your God, With songs of sacred praise; For he is good, supremely good, And kind are all his ways. 2. All nature owns his guardian care, In him we live and move;
D.C. But nobler benefits declare The wonders of his love.

6 6 4/3 6 6 6 6 65/43

* The tune may end here, without singing the duet, if desirable.

With ardor.

LEX. C. M.

GEO. KINGSLEY.—By permission.

1. Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Fa - ther there, Up - on a throne of love.

2. The peaceful gates of heavenly bliss Are o - pened by the Son; High let us raise our notes of praise, And reach th' e - ter - nal throne.

3. To thee ten thousand thanks we bring, Great Ad - vō - cate on high; And glo - ry to th' al-migh-ty king, That lays his fu - ry by.

7 6 7 / 4 7 5 / 2 6 / 4 7 6 / 4 Unison..... 5 / 3 6 7 5 / 2 3 6 7 / 4

In chanting style.

NORTON. C. M.

I. N. METCALF.

Blest morn-ing, whose first dawning light Be - held our ris ing God; That saw him tri - umph o'er the dust, And leave his last a - bode

Gentle and connected.

ARMENIA. C. M.

S. B. POND.—By permission.

1. Now from the al - tar of our hearts Let flames of love a - rise; As - sist us, Lord, to of - fer up Our eve - ning sa - cri - fice.

2. Min - utes and mer - cies mul - ti - plied Have made up all this day; Min-utes came quick, but mer - cies were More swift and free than they.

3. New time, new fa - vor, and new joys, Do a new song re - quire; Till we shall praise thee as we would, Ac - cept our heart's de - sire.

Tenderly.

DITSON. C. M.

From the Timbrel.

1. O for a clo - ser walk with God, A calm and heavenly frame; A light to shine up - on the road That leads me to the Lamb.

2. Where is the bless-ed - ness I knew When first I saw the Lord? Where is the soul - re - fresh-ing view Of Je - sus and his word?

3. What peaceful hours I then en - joyed! How sweet their mem-'ry still! But now I find an ach - ing void, The world can nev - er fill.

Moderate.

CHESTER. C. M.

T. HASTINGS.

How sweet the name of Je - sus sounds In a be - liever's ear! It soothes his sorrows, heals his wounds, And drives a - way his fear. And drives a-way his fear.

Firm, but gentle.

DENTON. C. M.

E. HAMILTON.—By permission,
From the "Songs of Sacred Praise."

1. Thou art the way; to thee a - lone From sin and death we flee; And he who would the Fa - ther seek, Must seek him, Lord, through thee.

2. Thou art the truth; thy word a - lone True wis - dom can im - part; Thou on - ly canst in - struct the mind, And pu - ri - fy the heart.

3. Thou art the life; the rend - ing tomb Pro-claims thy con - qu'ring arm; And those who put their trust in thee, Nor death nor hell shall harm.

Not too fast.

JUDSON. C. M.

W. B. BRADBURY.—By permission,
From the Mendelssohn Collection.

1. Our Fa - ther, God, who art in heaven, All hal-lowed be thy name; Thy kingdom come; Thy will be done In heaven and earth the same.

2. Give us this day our dai - ly bread; And as we those for - give Who sin a - gainst us, so may we For - giv - ing grace re - ceive.

3. In - to temp-ta - tion lead us not; From e - vil set us free; And thine the king - dom, thine the power, And glo - ry ev - er be.

Firm.

ST. MARYS. C. M.

Dr. BLOW.

When, ris - ing from the bed of death, O'erwhelmed with guilt and fear, I see my Ma - ker face to face, O how shall I ap - pear?

INSTRUCTIONS FOR VARYING MSTRES. *Continued from page* 89.—Most C. M. tunes can be sung as S. M. by the use of the slur or tie; *i. e.*, by uniting certain notes in the first line, so that there will be two syllables less. Some few S. M. tunes can be sung as C. M., by singing two more syllables to the first line. 7's can be sung as L. M., by adding one note to each line.—See *Nuremburg*: or still better, as *Pleyel's Hymn*. H. M. can be sung as C. L. M., S. H. M., or C. H. M., by appropriate ties.—See *Amity*, *McElrath*, &c. 8's and 6's can be sung to any C. M. of five lines (see *Conway*, *Lanesboro'*), or to any C. M. four lines, by repeating the third line.—See *Josan*. 8's and 4's may be sung to any L. M. by repeating the last line.—See *Melita*. Most 8's and 7's can be sung as 7's, by slurring notes in the second and fourth lines.—See *Talman*, *Placida*, &c. 7's may be sung as 8's and 7's, by adding a note to the first and each alternate line.—See *Rutledge*. 8's, 7's and 4's can be sung to any tune of 8's and 7's six lines, by repeating the line of four syllables.—See *Greenville*, *Sicilian Hymn*, &c. Other changes might be made in the different metres, but they would be of little or no practical utility.

In this work most of the odd metres have been arranged in such a manner, by employing ties, slurs, and small notes, as that several metres can be sung to one tune. We are sure this will meet the approbation of a large majority of choristers, for various reasons. For instance: an odd metre is not often sung, and if each and all of them had a particular tune, most choirs would find it difficult to keep them in practice; while if several metres are set to one tune, with but comparatively little labor it may be correctly performed to all. After all (if we except the very odd metres), we have not found the plan of changing metres, by adding and omitting notes, &c., of any great utility, particularly where we have sufficient variety without it. Some choristers seem to think it a great feat to change the metres, and tax their ingenuity in various ways to do it, oftentimes at the sacrifice of good taste and appropriate rhythmical relationship. We have often found that dignity and appropriate expression may be given to the odd metre hymns, by chanting them.—See pages 291 & 299, for illustrations.

BRIMDALE. (THE HILL OF ZION YIELDS.—Anthem.) S. M. Double.

CORELLI.

(If used as an Anthem, the second part may be repeated.)

Lively.

The hill of Zi - on yields A thou - sand sa - cred sweets, Be - fore we reach the heav'nly fields, Or walk the gold - en streets.

Then let our songs a - bound, We're marching through E - man-uel's ground, To fair - er worlds on high.

Then let our songs a - bound, And eve - ry tear be dry; We're marching through E - man-uel's ground, To fair - er worlds on high.

Then let our songs a - bound, And eve - ry tear be dry; We're marching through E-man-uel's ground, To fair - er worlds on high.

Bold and spirited.

MATELAND. S. M.

Theme from an American tune.

1. O, bless the Lord, my soul! Let all with-in . . . me join, And aid my tongue to bless his name, Whose favors are di - vine, Whose fa-vors are di - vine.

2. 'Tis He for - gives thy sins, 'Tis he re - lieves thy pain, 'Tis he that heals thy sickness-es, And makes thee young a - gain, And makes thee young a - gain.

6 7 / 4 ♯ 6 6 7 6 / 4 4 Unison..... 6 6 6 6 6 7 / ♯ 7 6

With energy and spirit.

MCGREIL. S. M.

N. V.

Welcome, sweet day of rest, That saw the Lord a - - rise; And these re - joic - ing eyes, And these re - joic - ing eyes.

Welcome, sweet day of rest, That saw the Lord a - - rise; Wel - come to this re - viv - ing breast, ... And these re - joic - ing eyes.

Welcome, sweet day of rest, That saw the Lord a - - rise; And these re - joic - ing eyes, And these re - joic - ing eyes.

Bold.

PECKHAM. S. M.

I. SMITH.

My soul, with joy at - tend, While Je - sus si - lence breaks; No an - gel's harp such mu - sic yields, As what my Shep - herd speaks.

CRANBROOK. S. M.

Spirited.

Grace! 'tis a charm-ing sound, Har-mo-nious to the ear! Heav'n with the echo shall resound, Heav'n with the echo shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear, And all the earth, &c.

Grace! 'tis a charm-ing sound, Harmo-nious to the ear! Heav'n with the echo shall resound, Heav'n with the echo, &c., And all the earth shall hear, And all the earth shall hear, And all . . . the earth shall hear.

Grace! 'tis a charm-ing sound, Harmo-nious to the ear! Heav'n with the echo shall resound, Heav'n with the echo, &c., Heav'n with the echo, &c., And all the earth shall hear, And all the earth shall hear, And all the earth, &c.

ZAVAN. S. M.

Devotional. Arranged.

1. How hea-vy is the night That hangs up-on our eyes, Till Christ, with his reviving light, O'er our dark souls arise.
2. Our guilt-y spirits dread To meet the wrath of Heav'n; But, in his righteousness array'd, We see our sins forgiv'n.
3. Un - ho-ly and impure Are all our thoughts and ways; His hands infected nature cure With sanctifying grace

SILVER STREET. S. M.

Firm. SMITH.

Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sove - reign God, The u - ni - ver - sal King.

YOUNG. S. M.

W. B. BRADBURY.—By permission, *From the Mendelssohn Collection.*

First.

1. Mine eyes and my de - sire Are ev - er to the Lord, I love to plead his prom - ised grace And rest up - on his word.

2. Turn, turn thee to my soul, Bring thy sal - va - tion near; When will thy hand re - lease my feet Out of the dead - ly snare?

3. When shall the sove - reign grace Of my for - giv - ing God, Re - store me from those dan - gerous ways My wan - d'ring feet have trod?

KENAM. S. M.

Spirited.

Theme from HANDEL.

1. Sing to the Lord a - loud, And make a joy - ful noise; God is our strength, our Sav - iour God— Let Is - rael hear his voice!

2. "From i - dols false and vain, Pre - serve my rites di - vine; I am the Lord, who broke thy chain Of bon - dage and of sin.

3. "While I de - stroy their foes, I'll rich - ly feed my flock; And they shall taste the stream that flows From their e - ter - nal Rock."

BOYLSTON. S. M.

L. MASON.—By permission.

ently.

Our days are as the grass, Or like the morning flow'r; When blasting winds sweep o'er the field, It withers in an hour.

CLAPTON. S. M.

JONES.

Bold.

Thy name, Almighty Lord, Shall sound through distant la-

☞ See next

Slow and soft, with much expression.

POUGHKEEPSIE. S. M. Double.

Arranged from a Foreign Air.

1. Is this the kind return, And these the thanks we owe? Thus to abuse eternal love, Whence all our blessings flow! 2. To what a stub-born frame Has sin re-duced our mind;

3. On us he bids the sun Shed his re-viv-ing rays; For us the skies their circles run, To lengthen out our days. 4. The brutes obey their God, And bow their necks to men;

5. Turn, turn us, mighty God, And mould our souls afresh; Break, sovereign grace, these hearts of stone, And give us hearts of flesh. 6. Let past ingratitude Provoke our weep-ing eyes;

Not too fast.

FISKE. S. M.

Rit.

What strange rebellious wretches we, And God as strangely kind.

But we, more base, more brutish things, Reject his easy reign.

And hourly as new mercies fall, Let hourly thanks arise.

1. Our heavenly Father, hear The prayer we of - fer now; Thy name be hallowed far and near, To thee all na-tions bow.

2. Thy kingdom come; thy will On earth be done in love, As saints and ser - aphim ful-fil Thy per - fect law a - bove.

3. Our dai-ly bread supply, While by thy word we live; The guilt of our in - i - qui-ty For-give, as we for-give.

Gently.

KEDAR. S. M.

Rit.

Great is thy grace and sure thy word; Thy truth for - ev - er stands.

And canst thou, sinner, slight The call of love divine? Shall God with tenderness invite, And gain no thought of thine?

With energy and firmness.

EPHER. S. M.

M. S.

A-wake and sing the song Of Moses and the Lamb, Of Moses and the Lamb; Wake, every heart and every tongue, Wake, every hea. and every tongue, To praise the Saviour's

A-wake and sing the song Of Moses and the Lamb; Wake, every heart an' every tongue, To praise the Saviour's

A-wake and sing the song Of Moses and the Lamb, Of Moses and the Lamb; Wake, every heart and every tongue, Wake, every heart and every tongue, To praise the Saviour's

name, To praise the Saviour's name.

name, To praise the Saviour's name.

name, To praise the Saviour's name.

With fervor.

CARMEL. S. M.

M. S.

1. Ye trembling captives, hear; The gos-pel trumpet sounds: No mu - sic more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Si - nai's awful roar; Sal-vation's news it spreads afar, And vengeance is no more.

3. For - giveness, love, and peace, Glad heaven aloud pro-claims; And earth the jubi - lee re - lease, With ea - ger rap - ture claims.

Firm.

SANGER. S. M.

O where shall rest be found, Rest for the wea ry soul? 'Twere vain the o - cean depths to sound Or pierce to ei - ther pole.

GLENMARY. S. M.

Bold and spirited.

1. Ye trembling captives, hear; The gospel trumpet sounds; No music more can charm the ear, No music more can charm the ear, Or heal your heartfelt wounds, Or heal your, &c.

2. 'Tis not the trump of war, Nor Si - nai's aw - ful roar: Salvation's news it spreads afar, Salvation's news it spreads afar, And vengeance is no more, And vengeance is no more.

3. Forgiveness, love, and peace, Glad heaven a - loud pro-claims; And earth the jubilee re-lease, And earth the jubilee release, With eager rapture claims, With ea-ger rapture claims.

Unison..... 5 6 7 / 3 4 6 6 6 / 4 ♯ 6 6 / 4

DWIGHT. S. M.

Glowing.

(The first duet may be sung by male voices.)

1. How beau - teous are their feet, Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!

2. How charm - ing is their voice! How sweet the ti - dings are! "Zi - on, be - hold thy Sa - viour - King, He reigns and tri-umphs here!"

3. How hap - - py are our ears, That hear this joy - ful sound! Which kings and proph-ets wait - ed for, And sought, but nev-er found!

6 6 4 / 3 6 5 / 4 3 6 5 / 4 3 6 6 / 5 6 7 / 4

LITTLE MARLBOROUGH. S. M.

Firm.

To God, in whom I trust, lift my heart and voice; O, let me not be put to shame, Nor let my foes re - joice.

Subdued and expressive.

GLENWOOD. S. M.

1. I love thy kingdom, Lord, The house of thine abode, The church our blest Redeemer saved With his own precious blood.
2. I love thy church, O God; Her walls before thee stand, Dear as the apple of thine eye, And graven on thy hand.
3. For her my tears shall fall; For her my prayers ascend; To her my cares and toils be given, Till toils and cares shall end.

Unison..... Unison.....

Gently.

BEDDOME. S. M.

1. When sorrows round us roll, And comforts we have none,
2. Is there no friend to cheer In times of deep dis-tress?
3. Though in the gloomy vale Of death, we fear no harm,

Unison.....

Dear Saviour, say that thou art ours, And all our griefs are gone.
A smile from thee will help to bear, Or make the bur-den less.
Supported by thy powerful grace, Re-clining on thine arm.

Spirited.

POWER. S. M.

1. Who can forbear to sing, Who can refuse to praise, When Zion's high, celestial King His saving power displays?
2. When sinners at his feet, By mercy conquer'd, fall? When grace, and truth, and justice meet, And peace unites them all?
3. Who can forbear to praise Our high, celestial King, When sovereign, rich, redeeming grace Invites our tongues to sing?

Spirited.

ST. THOMAS. S. M.

A. WILLIAMS.

My soul, re-peat his praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea-dy to a-bate.

THACHER. S. M.

Firm. HANDEL.

1. To God in whom I trust, I lift my heart and voice: O, let me not be put to shame, Nor let my foes re - joice.

2. Thy mer - cies and thy love, O Lord! re - call to mind: And gra - cious-ly con - tin - ue still As thou wast ev - er, kind.

3. Let all my youth - ful crimes Be blot - ted out by thee; And O, for thy great good - ness' sake, In mer - cy think on me.

SHIRLAND. S. M.

Glowing. STANLEY.

1. Be - hold! the morning sun Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.

2. But where the gos - pel comes, It spreads di - vin - er light; It calls dead sin - ners from their tombs, And gives the blind their sight.

3. How per - fect is thy word! And all thy judg - ments just! For - ev - er sure thy prom - ise, Lord, And we se - cure - ly trust.

HUDSON. S. M.

HARRISON.

Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.

Slow and gracefully.

XENIA. S. M.

E. L. WHITE.

1. How beauteous are their feet, Who stand on Zi - on's hill; Who bring sal - va - - tion on their tongues, And words of peace reveal, And words of peace reveal.

2. How charming is their voice! How sweet the ti - dings are! "Zi-on, be - hold thy Sa - viour-King! He reigns and triumphs here, He reigns and triumphs here.

3. How hap - py are our ears, That hear this joy - ful sound! Which kings and proph - ets wait - ed for, And sought, but never found, And sought, but never found.

Bold and spirited.

ARDOR. S. M.

N. W.

1. Our Cap-tain leads us on; He beck-ons from the skies; He reaches out a star-ry crown, And bids us take the prize, And bids us take the prize.

2. "Be faith-ful un - to death; Par - take my vic - to - ry; And thou shalt wear this glorious wreath, And thou shalt reign with me, And thou shalt reign with me."

3. 'Tis thus the righteous Lord To eve - ry sol - dier saith; E - ter - nal life is the re - ward Of all vic - to - rious faith, Of all vic - to - rious faith.

Firm.

HACKENSACK. S. M.

Psalter, 1588.

I lift my soul to God; My trust is in his name; Let not my foes, that seek my blood, Still tri - umph in my shame

WEBSTER. S. M.

With dignity.

W**.

1. From foes that round us rise, O God of heaven defend, Who brave the vengeance of the skies, And with thy saints contend.

2. Behold, from distant shores, And desert wilds they come, Combine for blood their cruel force, And through thy cities roam.

Unison..... 5/3 6 6 7/5 7 Unison..... 5/3 6 7 3/4 4 #

BELKNAP. S. M.

With tenderness.

1. Where shall the man be found, Who fears t'offend his God,

2. The Lord will make him know The secrets of his heart;

Cres. Dim.

Who loves the gospel's joyful sound, And trembles at the rod?

The wonders of his cov'nant show, And all his love im - part.

6 6 6/4 4 3

WESTON. S. M.

In chanting style. Gregorian.

1. Exalt the Lord our God, And worship at his feet; His nature is all holiness, And mercy is his seat.

2. When Israel was his church, When Aaron was his priest, When Moses cried, when Samuel pray'd, He gave his people rest.

Unison..... 6/5 6 6/4 Unison..... # 6/4

DENHAM, or SOUTHWELL. S. M.

Plaintive. From the Psalter of 1588.

O, for the death of those Who slum - ber in the Lord! O, be like theirs my last re pose, Like theirs my last re - ward.

With great expression.

CHAPIN. S. M.

W**.

1. Did Christ o'er sin-ners weep? And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve- ry eye, Burst forth from eve - ry eye!

2. The Son of God in tears, The angels wondering see; Be thou as - ton - ished, O my soul, He shed those tears for thee, He shed those tears for thee!

3. He wept, that we might weep; Each sin de-mands a tear; In heav'n a - lone, no sin is found, And there's no weeping there, And there's no weep-ing there!

Slow.

MUSETTE. S. M.

E. L. WHITE.—By permission.

1. The Spir-it in our hearts, Is whispering, "Sin - ner, come;" The bride, the church of Christ pro - claims To all his chil - dren, "Come!"

2. Let him that hear - eth say To all a - bout him, "Come;" Let him that thirsts for right - eous - ness, To Christ, the foun - tain, come.

3. Yes, who - so - ev - er will, O, let him free - ly come, And free - ly drink the stream of life; 'Tis Je - sus bids him come.

4. Lo! Je - sus, who in - vites, De - clares, "I quick-ly come;" Lord, e - ven so, we wait thy hour; O blest Re - deem - er, come!

With power.

PENTONVILLE. S. M.

LINLEY.

To bless thy cho - sen race. In mer - cy, Lord, in - cline; And cause the bright-ness of thy face On all thy saints to shine.

SAN FRANCISCO. S. M.

Gradual Cres. to fourth line.

f *Cres.* *Dim.*

1. How heavy is the night That hangs upon our eyes, Till Christ, with his re - viv - ing light, O'er our dark souls a - rise, O'er our dark souls a - rise!

2. Our guilty spir - its dread To meet the wrath of Heav'n; But in his righ-teous-ness ar - rayed, We see our sins for - giv'n, We see our sins for - giv'n.

3. Un - ho-ly and im - pure Are all our thoughts and ways; His hands in - fec - ted na - ture cure With sancti - fy - ing grace, With sanc-ti - fy - ing grace.

Unison..... 6 6/4 7 6/5 6 6 5#6 5/3 6/4 7 6/4 5/3 6/5 5/3 6/4 7 6/4 5/3

EDINBORO'. S. M.

Lively. Scotch Tune.

1. O bless the Lord, my soul; His grace to thee pro - claim; And all that is within me, join To bless his ho - ly name.

2. O bless the Lord, my soul; His mer - cies bear in mind; For - get not all his ben - e - fits— The Lord to thee is kind.

3. He will not al - ways chide; He will with pa - tience wait; His wrath is ev - er slow to rise, And rea - dy to a - bate.

6 6 4/3 6/4 5/3 6/4 7/5 6 6 6 6 6 6/5 6/4 7

AINSWORTH. S. M. Or 6's, by using the slurs.

Not too fast. From Ainsworth's Psalms.

S. M. Je - ho - vah, in thy strength doo high thy - self ad - vance; and we wil sing and praise with psalm thy powerful pu - is - sance.
6's. Ye ho - ly an - gels bright. Who stand be - fore God's throne, And live in glo - - rious light Make ye his prais - es known.

In staccato style, and with great energy.

BARNES. S. M.

W**.

1. Jesus, the Conqueror, reigns, In glorious strength arrayed; His kingdom over all maintains, His kingdom over all maintains, And bids the earth be glad, And bids the earth be glad.

2. Ye sons of men, rejoice In Jesus' mighty love: Lift up your heart, lift up your voice, Lift up your heart, lift up your voice, To him who rules above, To him who rules a - bove.

3. Extol his kingly power; Adore th' exalted Son, Who died, but lives, to die no more, Who died, but lives, to die no more, High on his Father's throne, High on his Father's throne.

ELOAH. S. M.

With firmness.

W**.

1. Firm, and un - moved are they That rest their souls on God; Firm as the mount where Da - vid dwelt, Or where the ark a - bode.

2. As moun-tains stood to guard The cit - y's sa - cred ground, So God and his al - migh-ty love Em - brace his saints a - round.

3. What though the Fa - ther's rod Drop a chas - tis - ing stroke, Yet, lest it wound their souls too deep, Its fu - - ry shall be broke.

WESTMINSTER. S. M.

Choral.

BOYCE.

Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.

HURAM. S. M.

Wi'h energy. Arranged from the German.

1. Je-sus, who knows full well The heart of every saint, In - vites us all our griefs to tell, To pray and nev-er faint, To pray and nev-er faint.

2. He bows his gracious ear, We nev-er plead in vain: Yet we must wait till He ap - pear, And pray, and pray a - gain, And pray, and pray a - gain.

3. Tho' unbe-lief sug-gest, Why should we longer wait? He bids us nev-er give him rest, But be im-por - tu - nate, But be im-por tu - nate.

NETHERBURG. S. M.

Moderate and gentle. From a MS.

1. Ye an - gels, bless the Lord, And praise his sa - cred name; Diffuse his glo - ries all a - broad, His gracious acts pro-claim, His gracious acts pro - claim.

2. Praise him, ye heav'nly powers, And make his good-ness known; Christ is your Head, as well as ours, And ye surround his throne, And ye sur-round his throne.

3. Praise him, ye hosts of light, In ac-cents sweet and high; To him you owe your power and might; At his command you fly, At his com-mand you fly.

Unison.

BISHOP. S. M.

Firm. (This beautiful tune is extensively used South and West.)

Sure there's a righteous God, Nor is re - li - gion vain; Though men of vice may boast a - loud And men of grace com - plain.

Spirited and energetic.

ELMSWOOD. S. M. Double.

(The small notes may be sung in the Tenor a² Lib.)

Fine. *D. C.*

1. My soul, be on thy guard, Ten thou-sand foes a - rise;
And hosts of sins are pressing hard, To draw thee from the skies.
D. C. Re - new it bold - ly eve-ry day, And help di - vine im - plore.

2. O watch and fight and pray, The bat - tle ne'er give o'er;

6 6/4 6/4 7 6/4 7 6 4/3

With tenderness—Cres. and Dim.

HUNTINGTON. S. M. Double.

Fine. *D.C.*

1. O for the death of those Who slum-ber in the Lord!
O, be like theirs my last re - pose, Like theirs my last re - - ward!
D. C. Till the last trumpet's joy - ful sound Shall call them to the sky.

2. Their bod-ies in the ground, In si - lent hope may lie,

Gently.

PRAYER. S. M.

L. MARSHALL.

Come to the house of prayer, O thou afflicted, come; The God of peace shall meet thee there; He makes that house his home.

Bold.

MORNINGTON. S. M.

The law by Moses came. But peace, and truth, and love,

☞ See next page.

Smooth and connected, and not too slow.

LYNSEN. S. M.

1. The Lord my Shep-herd is, I shall be well sup-plied; Since he is mine, and I am his, What can I want be - side?

2. He leads me to the place Where heav'n - ly pas - ture grows, Where liv - ing wa - - ters gent-ly pass, And full sal - va - tion flows.

3. The bounties of thy love Shall crown my fol-lowing days; Nor from thy house will I re - move, Nor cease to speak thy praise.

* In some of the verses these two notes will have to be omitted, and the small notes sung.

With energy and precision.

MCLEAN. S. M.

Raise your triumphant songs To an im-mor-tal tune; Let all the earth resound the deeds Celestial grace has done, . . . Ce-les - tial grace has done.

Raise your triumphant songs To an im-mor-tal tune; Let all the earth re - sound the deeds Celestial grace has done, Celestial grace has done, Celestial grace has done.

Raise your triumphant songs To an im-mor-tal tune; Let all the earth resound the deeds Celestial grace has done, . . . Ce-les - tial grace has done.

Unison.

MORNINGTON.

Were brought by Christ a nobler name, Descending from a-bove.

Moderate.

DOVER. S. M.

English.

Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

Lively.

METCALF. S. M.

GEO. KINGSLEY.—By permission.

1. O Lord, our heavenly King, Thy name is all divine; Thy glories round the earth are spread, Thy glories round the earth are spread, And o'er the heavens they shine, And o'er the heavens &c.

2. When to thy works on high I raise my wondering eyes, And see the moon complete in light, And see the moon complete in light, Adorn the darksome skies, Adorn the darksome skies.

3. How rich thy bounties are! And wondrous are thy ways: Of dust and worms thy power can frame, Of dust and worms thy power can frame A monument of praise, A monument of praise.

Slow and solemn.

TIOGA. S. M.

T. HASTINGS.—By permission.

1. O where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean depths to sound. Or pierce to ei - ther pole:

2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be - yond this vale of tears There is a life a - bove, Un - meas - ured by the flight of years; And all that life is love.

Firm.

HOBART. S. M.

Arranged from an Ancient Chant.

When o - ver-whelm'd with grief, My heart with-in me dies, Helpless, and far from all re - lief, To heaven I lift my eyes, To heaven I lift my eyes.

With ardor. **DODDRIDGE. S. M.** Gregorian.

1. My soul, with joy attend, While Jesus silence breaks; No angel's harp such music yields, As what my Shepherd speaks.
2. I know my sheep, he cries; My soul approves them well; Vain is the world's delusive guise, And vain the rage of hell.
3. I freely feed them now, With tokens of my love; But richer pastures I prepare, And sweeter streams, a-bove.

In exact time. **ORMAN. S. M.**

1. We sing the Saviour's love, Who pitied wretched man, Delighting in the
2. We see its smiling beams Forth shining at his birth, And trace its lustre
3. But, in his closing hour, How infinite his grace, When, bowed beneath the

With confidence. **TYRE. S. M.** Arranged.

thought of peace, Ere time and worlds began.
day by day, While he sojourned on earth.
curse, he died, To save the chosen race.

1. Dear Sa-viour, we are thine, By ev - er - lasting bands; Our hearts, our souls, we would resign Entirely to thy hands.
2. To thee, we still would cleave With ever-growing zeal; If millions tempt us Christ to leave, O let them ne'er prevail.
3. Thy Spir-it shall u - nite Our souls to thee, our Head; Shall form us to thy image bright, And teach thy paths to tread.

With vigor. **LUTHER. S. M.** T. HASTINGS.—By permission.

My soul, be on thy guard, Ten thousand foes a-rise; And hosts of sins are press - ing hard, To draw thee from the skies, To draw thee from the skies.

With ardor, and in exact time.

MACKIN. S. M.

Furnished by O. A. DARBY, Esq.

1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind designs to serve and please, Thro' all their actions run, Thro' all their ac - tions run.

2. Blest is the pi - ous house Where zeal and friendship meet; Their songs of praise, their mingled vows, Make their communion sweet, Make their commu - nion sweet.

3. Thus, when on Aaron's head, They poured the rich perfume, The oil down to his rai - ment spread, And pleasure filled the room, And pleas - ure filled the room.

4 6 6 5 4 6 6 6 4 6 6 6 7
3 4 3 3 4 3 4

Smooth and gentle.

HEZRON. S. M.

W**.

Cres.

1. I lan - guish for a sight Of Him who reigns on high— Jesus, my soul's su - preme de - light; For him a - lone I sigh.

2. O that I knew the place, Where I might find my God, And make the arms of his em - brace My soul's se - cure a - bode!

3. Near to his mer - cy - seat, Where grace tri - um - phant reigns, I'd come and wor - ship at his feet, And tell him all my pains.

6 6 4 6 7 6 5 6 6 6 6 7
4 3 4 4 3 5

Firm.

WATCHMAN. S. M.

READ.

My God, my life, my love, To thee, to thee I call; I can - not live, if thou re - move, For thou art all in all.

FAITH. S. M.

Firm, but gentle and flowing. — T. BISSELL.

1. My God, my life, my love, To thee, to thee I call; I can-not live, if thou re - move, For thou art all in all, I can-not live, if thou re-move, For thou art all in all!

2. Thy shining grace can cheer This dungeon where I dwell; 'Tis paradise, when thou art here; If thou depart, 'tis hell, 'Tis par-a - dise, when thou art here; If thou depart, 'tis hell.

3. The smilings of thy face, How amiable they are! 'Tis heaven to rest in thine embrace, And no-where else but there, 'Tis heaven to rest in thine embrace, And no where else, &c.

EXALTATION. S. M.

Spirited. — GREATOREX.

1. Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.

2. When Is - rael was his church, When Aa - ron was his priest, When Mo - ses cried, when Sam- uel prayed, He gave his peo - ple rest.

3. Oft he for - gave their sins, Nor would de - stroy their race; And oft he made his jus - tice known, When they a - bused his grace.

GOLDEN HILL. S. M.

Slow. — Western Tune.

Blest be the tie that binds Our hearts in Chris-tian love; The fel - low - ship of kin - dred minds Is like to that a bove.

With grace.

SOUTHAMPTON. S. M.

E. IVES.—By permission.

1. Sweet is the task, O Lord, Thy glorious acts to sing, To praise thy name, and hear thy word, To praise thy name, and hear thy word, And grateful off'rings bring.

2. Sweet, at the dawning hour, Thy boundless love to tell; And when the night-wind shuts the flower, And when the night wind shuts the flower, Still on the theme to dwell.

3. Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, With those who love and serve thee best, And in thy name rejoice.

Gentle and pensive.

AUTUMN. S. M.

Arranged from CONE.

Sweet Sabbath of the year, While evening lights de - cay, Thy parting steps methinks I hear Steal from the world a - way, Steal from the world a - way.

Plaintive.

CORELLI. S. M.

CORELLI.

When o - ver-whelmed with grief, My heart with - in me dies, Help - less and far from all re - llef, To heaven I lift my eyes.

Bold and declamatory style.

GARDNER. S. M.

T. BISSELL.

1. "Ser - vant of God, well done: Rest from thy loved em - ploy; The bat - tle fought, the vic - t'ry won, En - ter thy Mas - ter's joy."

3. Tran-quil a - mid a - larms, It found him on the field, A vet - 'ran slumb'ring on his arms, Be-neath his red - cross shield.
4. The pains of death are past; La-bor and sor - row cease; And, life's long war - fare closed at last, His soul is found in peace.

5. "Sol-dier of Christ, well done; Praise be thy new em - ploy; And, while e - ter - nal a - ges run, Rest in thy Sa - viour's joy."

6 7 6 6/4 6 6 6 6 6/4 7

SAFFORD. S. M.

(The second stanza gentle, and rather slower.)

2. The voice at mid - night came, He start - ed up to hear; A mor - tal ar - row pierced his frame, He fell, but felt no fear.

9/4 6 6 # – # #4/3 – 6 – 7 – Unison..... 7 #

Glowing.

LISBON. S. M.

READ.

Welcome sweet day of rest, That saw the Lord a - rise; Welcome to this re - viv-ing breast, And these re-joi-cing eyes, Welcome to this re-viv-ing breast, And these rejoicing eyes.

With tenderness.

OZREM. S. M

1. How gen-tle God's com - mands! How kind his pre - cepts are! Come, cast your bur - den on the Lord, And trust his con - stant care.

2. His boun-ty will pro - vide! His saints se - cure - ly dwell; That hand which bears cre - a - tion up, Shall guard his chil - dren well.

3. Why should this anx - ious load Press down your wea - ry mind? O, seek your heavenly Fa - ther's throne, And peace and com - fort find!

With power and energy.

SALMA. S. M.

1. Let eve - ry crea - ture join To praise th'e-ter - nal God; Ye heavenly hosts the song be-gin, And sound his name abroad, And sound his name a - broad.

2. Thou sun, with gold-en beams, And moon, with pa - ler rays, Ye star-ry lights, ye twink - ling flames, Shine to your Maker's praise, Shine to your Maker's praise.

3. He built those worlds a - bove, And fixed their wondrous frame; By his command they stand or move, And ev - er speak his name, And ev - er speak his name.

Unison..... Unison.....

Plaintive.

ST. BRIDE'S. S. M.

DR. HOWARD, 1670.

From lowest depths of wo, To God I send my cry; Lord, hear my supplicating voice, And graciously re - ply.

Chant.

OLMUTZ. S. M.

Your harps, ye trembling saints, Down from the willows take;

With earnestness.

FIRTH. S. M.

Words by DR. BETHUNE.
Music by S. B. POND.*

O, for the hap - py day, When God will hear our cry; And send with a re - viv-ing power, His Spir-it from on high, His Spir - it from on high!

* Mr. Pond is author of many fine Psalm tunes, and his collection of Church Music is deservedly valued for the sterling tunes it contains.

Moderate, and in exact tune.

WENZEL. S. M.

W. B. BRADBURY.—By permission.

1. While my Redeemer's near, My Shepherd and my Guide, I bid fare-well to eve-ry fear; My wants are all sup - plied, My wants are all sup - plied.

2. To ev-er-fragrant meads, Where rich a-bun-dance grows, His gracious hand indulgent leads, And guards my sweet repose, And guards my sweet re-pose.

3. Dear Shepherd, if I stray, My wan - dering feet re - store; And guard me with thy watchful eye, And let me rove no more, And let me rove no more.

Gregorian.

Firm.

SUNBURY. S. M.

TH. MORLEY.

Loud, to the praise of Love divine, Bid every string a-wake.

To bless thy chosen race, In mercy, Lord, in-cline; And cause the brightness of thy face On all thy saints to shine.

Not too fast.

FARLAND. S. M.

E. HAMILTON.
By permission.

1. Behold, what wondrous grace The Father has bestowed On sinners of a mortal race, To call them sons of God.

2. 'Tis no surprising thing, That we should be unknown; The Jewish world knew not their King, God's everlasting Son.

3. Nor doth it yet appear How great we must be made: But when we see our Saviour here, We shall be like our head.

Devotional.

ELIOT. S. M.

E. L. WHITE.

1. Se-rene I laid me down, Be-neath his guar-dian care:

2. Thus does thine arm sup-port This weak, de-fence-less frame;

3. O, how shall I re-pay The boun-ties of my God?

I slept, and I awoke, and found My kind Preserver near.

But whence these fa-vors, Lord, to me, All worthless as I am?

This fee-ble spir-it pants be-neath The pleasing, painful load.

VIENNA. S. M. Or P. M.

Arranged from BEETHOVEN.

S. M. 1. While my Redeemer 's near, My Shepherd and my Guide, I bid farewell to every fear; My wants are all supplied.

2. To ever-fragrant meads, Where rich abundance grows. His gracious hand indulgent leads, And guards my sweet repose.

P. M. The God of Abram praise. Who reigns enthroned above: Ancient of ev-er-last-ing days, And God of love.

Firm.

LUMMUS. S. M.

Lo: par-ty names no more The Chris-tian world o'er-spread; Gen-tile and Jew. and bond and free. Are one in Christ, their Head.

FRANKLIN SQUARE. S. M.

With energy.

Give to the winds thy fears, Hope, and be un - dis - may'd; God hears thy sighs, and sees thy tears, God will lift up thy head.

Unison.

JUDD. S. M.

With fervor.

W**.

1. My God, my life, my love, To thee, to thee I call; I can - not live, if thou re - move, For thou art all in all.

2. Thy shin - ing grace can cheer This dun - geon where I dwell; 'Tis par - a - dise, when thou art here; If thou de - part, 'tis hell.

3. The smil - ings of thy face, How a - mia - ble they are! 'Tis heav'n to rest in thine em - brace; And no - where else but there.

HUSBAND. S. M.

Bold.

English.

Ex - alt the Lord our God, And worship at his feet; His na-ture is all ho-li - ness. And mer - cy is his seat, And mer - cy is his seat.

Tenderly.

THE MOTHER'S LAMENT AND THE CHILD'S ANSWER.

Composed for this work.

(Accompaniment for Melodeon, Seraphine, or Piano-Forte.)

1. Yon spot in the churchyard, How sad is the bloom That summer flings round it, In flowers and per-
2. The lil - ies bend meekly Thy bo - som a - bove, But thou wilt not pluck them, Sweet child of my
3. I hear the bee humming A - round thy bright grave: Can he deem death is hid-den Where sweet flow'rets
4. Then come back, my dar-ling, And come back to - day, For the soul of thy mother Grows faint with de-

Sym.

fume: It is thy dust, my dar-ling, Gives life to each rose, 'Tis be-cause *thou* hast withered, The vi - o - let blows, 'Tis be-cause *thou* hast
love; I see the green willow Droop low o'er thy bed, But I see not the ring-lets That decked thy fair head, But I see not the
wave? From the white cloud a - bove thee The lark scat-ters song, But I list for thy voice, O, how long! O, how long! But I list for thy
lay; The home of thy childhood In or - der is set, The couch and the chamber—Why com'st thou not yet? The couch and the

withered, The vi - o - let blows.
ringlets That decked thy fair head.
voice, O, how long! O, how long!
chamber, Why com'st thou not yet?

THE REPLY.

1.

"O mother, sweet mother,
Whose love like the wave
Hid treasures and jewels,
And also a grave.
Too strong in its fulness,
Too deep in its power,
O hush, precious mother,
The grief of this hour.

2.

"I walk 'mid the palm trees,
And drink of the rills,
That on earth are but types of
What God here fulfils;
The joys of my childhood,
How dim they appear;
Yes, dim are the brightest,
When looked on from here.

3.

"Then stay not, then mourn not,
Then yield not to fears,
The flow'rs love hath planted,
O steep not in tears:
There's beauty, there's blessing,
On earth left for thee,
But bid me not share them,
There's more here with me!"

Very slow and gentle.

WEEP NOT FOR ME.—Quartett.

(May be sung at Funerals or on the death of friends.)

1. When the spark of life is waning, Weep not for me; When the languid eye is straining, Weep not for me; When the fee - ble pulse is ceas-ing, Start not at its

p *Cres.* *Dim.* *Cres.* *f* *Dim.* *p* *m* *p*

2. When the pangs of death assail me, Weep not for me; Christ is mine, he can-not fail me, Weep not for me; Yes, tho' sin and doubt endeav-or From his love my

swift decreasing, 'Tis the fettered soul's releasing; Weep not for me.

m *p* *m* *Rit.* *Dim.*

soul to sever, Jesus is my strength for ever, Weep not for me.

Slow and fervent.

TO-DAY THE SAVIOUR CALLS.—Hymn. 6's & 4's.

1. To-day the Saviour calls: Ye wanderers, come; O ye benighted souls, Why longer roam?
2. To-day the Saviour calls: O, hear him now; Within these sacred walls To Je - sus bow.
3. To-day the Saviour calls: For refuge fly; The storm of justice falls, And death is nigh.
4. The Spirit calls to-day: Yield to his power; O, grieve him not a-way; 'Tis mercy's hour.

Slow and with tenderness.

THROUGH THE NIGHT AIR STEALING.—Quartett.

From the German.

1. Thro' the night air steal - ing, Hark! the bell is peal - ing, Mournful-ly and slow; Rest to the soul de-part - ed, Peace to the broken-heart-ed, In this vale of wo.

2. Say for whom thou ringest, If to him thou bring - est, Hopes beyond the tomb; Or if the sound appals him, When sad death's summons calls him To uncertain doom.

Smooth and flowing.

CLINTON. C. P. M. Or L. C. M.

(Small notes for last verse; and when the sentiment of the words require a soft ending.)

1. My God, thy boundless love I praise; How bright, on high, its glories blaze! How sweetly bloom below! { It streams from thine eternal throne; / Through heaven its joys for ever run, } And o'er the earth they flow.

2. But in the gos-pel it ap-pears In sweeter, fairer char-ac - ters, And charms the ravished breast; { There, love immortal leaves the sky, / To wipe the drooping mourner's eye, } And give the weary rest.

With precision.

DOUBT. C. P. M. Or L. C. M.

(Sing small notes last time.)

1. When thou, my righteous Judge, shalt come To take thy ransomed people home, Shall I among them stand? { Shall such a worthless worm as I, / Who sometimes am afraid to die, } Be found at thy right hand?

2. And when the final trump shall sound, Among thy saints let me be found, To bow be-fore thy face; { Then in triumphant strains I'll sing, / While heaven's resounding mansions ring } With praise of sovereign grace.

Spirited.

RAPTURE. C. P. M.

HARWOOD.

O! could I speak the matchless worth, O! could I sound the glories forth, Which in my Saviour shine, I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In

See next page.

GABRIEL. C. P. M. Or L. C. M.

With fervor.

m *f* *Cres.* *f* 1st. 2d. *f* *Cres.*

Begin, my soul, th' exalted lay; Let each enraptured thought obey, And praise th' almighty name; { Lo! heaven, and earth, and seas, and skies, / In one me-lo - - - dious con-cert rise, } To swell th' inspiring theme.

6/4 6/4 6 6 7/4 Thirds..... 5/3 6 5/3 6 6 7/4

OBERON. C. P. M. Sometimes written L. C. M.

Slow, and with devotion.

Subject, WEBER.—Arranged and in part composed by GEO. KINGSLEY.

O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on Thee? I have no refuge of my own, But fly to what my Lord has done And suf - fered once for me.

9/4 6—5/4—3 4/3 6 6/5 6/5 #6/4 6/5 #/# 6 6 7/4

HEMANS. C. H. M. Or 8, 6, 8, 6, 8, 8.

Gently.

notes al-most di-vine.

He knelt; the Saviour knelt and prayed, When but his Father's eye / Looked, through the lonely garden's shade, On that dread ag-o-ny; } The Lord of all a-bove, be-neath, Was bowed with sorrow unto death.

Glowing.

NORMAN. C. P. M. Or L. C. M.

Theme from MOZART.

(1st time Sop. and Alto; 2d time, Ten. and Base this repeat.)

O, could we speak the match-less worth, O, could we sound the glories forth, Which in our Saviour shine, { We'd soar, and touch the heavenly strings, / And vie with Gabriel, while he sings, } In notes almost divine.

6 7 6 / 4 6 5 / 4 3 4 / 3 6 6 7 6 6 7 6 / 4

With earnestness.

APELLES. C. P. M. Or L. C. M.

Arranged for this work.

When thou, my righteous Judge, shalt come To take thy ransomed people home, Shall I among them stand? { Shall such a worthless worm as I / Who sometimes am a - fraid to die, } Be found at thy right hand?

6 6 6 6 / 4 6 6 / 4 ♮ 7 6 6 6 / 4 7

Firm and devotional.

POMEROY. 7's & 5's.

Lord of mer-cy and of might, / Of mankind the life and light, { Maker, Teacher in - finite; Je - sus, hear and save.

Gently.

EVENING DEVOTION. 8's, 3's & 6's.

Ere I sleep, for every fa - vor, / This day show'd By my God, { I do bless my Saviour, I do bless my Saviour.

With much expression.

OREN. C. H. M. Or C. M. by observing ties.

C. H. M. When I can trust my all with God, In tri - al's fear - ful hour,
Bow, all re-signed, be-neath his rod, And bless his spar - ing power, } A joy springs up amid distress, A fountain in the wil-der-ness, A fountain in the wilderness.

C. M. Let Zi-on and her sons rejoice; Behold the promised hour; Her God hath heard her mourning voice, Her God hath heard her mourning voice, And comes t' exalt his power.

Gentle and sorrowful.

GETHSEMANE. C. H. M. Or H. M. by ties.

(For similar music see Cedron, which may be sung as C. H. M., by ties to third line.)

1. { He knelt; the Saviour knelt and prayed, When but his Father's eye
{ Looked, thro' the lonely garden's shade, (*Omit* - - - - -) On that dread a - go - ny; The Lord of all a - bove, beneath, Was bowed with sorrow unto death.

1. { O, what is life?—'tis like a flower That blossoms and is gone;
{ It flour-ish-es its lit-tle hour, (*Omit* - - - - - - -) With all its beau - ty on; Death comes, and, like a wintry day, It cuts the love-ly flower a-way.

Chanting style.

WOODSTOCK. C. P. M. Or L. C. M. Or C. M.

D. DUTTON, Jr.

C. P. M. O Lord, in sor-row I re - sign, And bow to that dear hand of thine, While yet the rod ap-pears; { That hand can wipe these streaming eyes, Or in - to smiles of glad sur-prise } Transform these falling tears

C. M. I love to steal a - while a - way From every cumb'ring care; (*Omit* - - - - - - - -) And spend the hours of set - ting day In humble, grateful prayer

Bold.

HANFORD. S. P. M. Or 6's & 10's.

Arranged.

S. P. M. The Lord Jehovah reigns, And royal state maintains, His head with aw - ful glo - ries crowned; Arrayed in robes of light, Be-girt with sovereign might, And rays of ma - jes - ty a - round.

6's & 10's. No war nor battle sound Was heard the earth around, No hostile chiefs to furious combat ran; But peaceful was the night, In which the Prince of light His reign of peace upon the earth be-gan.

Unison..... 5 6 / 3 4 7 6 6 / 4 6 6 6 / 4 7

Gradual Cres. to the end.

GREELEY. H. M.

Arranged.

ff

To God I lift my eyes, From him is all my aid;
The God that built the skies, And earth and nature made; } God is the tower To which I fly; His grace is nigh In eve - ry hour.

Firm.

DALSTON. S. P. M.

A. WILLIAMS.

How pleased and blest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

MINOT. H. M.

Bold and spirited. Arranged.

Awake, ye saints, awake, And hail the sacred day; Come, bless the day that God hath blest,
In loftiest songs of praise (*Omit* - - -) Your joyful homage pay; The type of heaven's eternal rest, Come, bless the day that God hath blest, The type of heaven's eternal rest.

RESTORE. H. M. Or 6's.

Gentle and expressive. *Fine as 6's.* *Fine as H. M.*

H. M. Where is my Sa-viour now, Whose smiles I once possessed? My days of hap-pi-ness are gone,
Till he re-turn, I bow, (*Omit* - - - - - - - - -) By hea - vy grief op-pressed; And I am left to weep a-lone, And I am left to weep a - lone.

6's. Once more, before we part, O bless the Sa-viour's name;
Let eve-ry tongue and heart (*Omit* - - - - - - -) A - dore and praise the same.

NEWBURY. H. M.

With energy. M. HAYDN.

O Zion, tune thy voice, And raise thy hands on high;
Tell all the earth thy joys, (*Omit* -) And boast salvation nigh. Cheerful in God, A-rise and shine, While rays di-vine Stream all a-broad.

McELRATH. C. H. M. Or S. H. M. Or C. L. M. Or H. M.

(To end soft, let the Tenor and Alto sing the small notes.)

C. H. M. When I can trust my all with God, In tri - al's fear - ful hour,
Bow, all re-signed, be-neath his rod, And bless his spar - ing power,
A joy springs up a - mid dis-tress, A foun - tain in the wil - der-ness.

S. H. M. One smile, one gra - cious smile, Up-on this droop-ing heart,
Can eve - ry wea - ry thought beguile, And bid my gloom de - part;
One smile of heaven up - on my soul, Can eve - ry strug-gling fear con-trol.

With gentleness.

AMITY. C. L. M. Or S. H. M. Or C. H. M. Or H. M.

(Sing small notes for loud ending.)

C. L. M. How calm and beau - ti-ful the morn That gilds the sa - cred tomb,
Where once the Cru - ci-fied was borne, And veiled in mid-night gloom!
O weep no more the Sa - viour slain; The Lord is risen—He lives a - gain.

S. H. M. This place is ho - ly ground; World, with its cares, a - way;
A ho - ly, sol - emn stillness round This lifeless, mouldering clay;
Nor pain, nor grief, nor anx - ious fear, Can reach the peace - ful sleep - er here.

H. M. How beau - ti - ful the sight Of breth-ren who a - gree
In friend-ship to u - nite, And bonds of char - i - ty!
'Tis like the pre-cious oint-ment, shed O'er all his robes, from Aa - ron's head.

Bold.

DARWELL. H. M.

Rev. W. DARWELL.

Ye boundless realms of joy, Exalt your Maker's name; His praise your songs employ Above the starry frame; Your voices raise, Ye cherubim And seraphim, To sing his praise.

Bold and spirited.

RAY. H. M.

(In the last three verses of this hymn the marks of expression should be reversed; i. e. *Cres.* to the end instead of *Dim.*, and the small notes in the Tenor and Alto should be sung.)

f *Cres.* *m* *Dim.* *pp*

Fall to the ground, And sink a - way.

Yes, the Redeem-er rose; The Saviour left the dead,
And o'er our hell-ish foes High raised his conquering head: } In wild dis-may, The guards around Fall to the ground, And sink a - way.

In wild dis - may, The guards a-round, Fall to the ground And sink a - way.

Cres. to the end.

PEARL STREET. H. M.

Arranged for this work.

Ye dy-ing sons of men, Im-merged in sin and wo, The gospel's voice attend, While Jesus sends to you; Ye perishing and guilty, come; In Jesus' arms there yet is room.

Unison.

Spirited.

WARSAW. H. M.

T. CLARK.

Join all the glorious names Of wis-dom, love and power, That ev-er mortals knew, Or an - gels ever bore; All are too mean to speak his worth, Too mean to set the Saviour forth.

Spirited.

HUREN. H. M.

W**.

1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are; To thine abode My heart aspires, With warm desires, To see my God.

2. The sparrow for her young With pleasure seeks a nest, And wandering swallows long To find their wonted rest; My spirit faints With equal zeal, To rise and dwell Among thy saints.

3. O, happy souls that pray, Where God appoints to hear! O, happy men that pay Their constant service there! They praise thee still; And happy they, That love the way To Zion's hill.

Spirited.

ENLOCK. H. M.

Theme from the German.

1. O Zion, tune thy voice, And raise thy hands on high; Tell all the earth thy joys, And boast salvation nigh; Cheerful in God, Arise and shine, While rays divine Stream far abroad.

2. He gilds thy mourning face With beams that cannot fade; His all-resplendent grace He pours around thy head; The nations round Thy form shall view, With lustre new Divinely crowned.

Firm.

HADDAM. H. M.

English.

{ The Lord Je - hovah reigns; His throne is built on high;
{ The garments he as - sumes (*Omit* - - - - - -) Are light and ma-jes - ty; His glo - ries shine with beams so bright, No mor - tal eye can bear the sight

RIALLSIDE. H. M.

With precision.

Bright suns arise, ... The mild wind blows, . . . And beauty glows, . . Thro' earth and skies.

{ How pleasing is the voice Of God, our heavenly King,
{ Who bids the frosts retire, (*Omit* - - - -) And wakes the lovely spring ! Bright suns arise, The mild wind blows, And beauty glows, Thro' earth and skies.

LENOX. H. M.

Lively. EDSON.

In wild dismay The guard around Fall to the ground, And sink a - way.

Yes, the Redeemer rose; The Saviour left the dead; And o'er his hellish foes, High raised his conquering head; In wild dismay The guard around, In wild dismay The guard around Fall to the ground, And sink away.

In wild dismay The guard around, In wild dismay The guard around Fall to the ground, And sink a - way.

TRIUMPH. H. M.

Joyous and bold. English.

Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand; Auspicious morn ! thy blissful rays Bright seraphs hail, in songs of praise.

Gently.

ROCKLAND. 7's. Double.

Theme from WEBBE.

Fine. *D. C.*

1. { Ma-ry to the Saviour's tomb Hasted at the ear-ly dawn,
{ Spice she brought, and sweet perfume, (*Omit* - - - - -) But the Lord she loved had gone. 2. For a while she lingering stood, Filled with sorrow and surprise;
D. C. Trembling, while the crystal flood (*Omit* - - - - - -) Is-sued from her weeping eyes.

Gently.

THERMUTIS. 7's. Double.

Theme from C.

Fine. *D. C.*

1. Soft-ly now the light of day Fades up-on our sight a-way; }
Free from care, from la-bor free, Lord, we would commune with thee. } 2. Soon for us the light of day Shall for ev-er pass a-way;
D. C. Then, from sin and sor-row free, Take us, Lord, to dwell with thee.

Glowing.

BETHESDA. H. M.

English.

{ Lord of the worlds a-bove, How pleasant and how fair,
{ The dwellings of thy love, (*Omit* - - - - - - - -) Thy earth-ly tem-ples are To thine a bode My heart aspires, With warm desires, To see my God.

With earnestness.

ST. LOUIS. 7's. Or 7's & 5's, by slurs.

7's. Who, O Lord, when life is o'er, Shall to heaven's blest man-sions soar? Who, an ev - er - wel - come guest, In thy ho - ly place shall rest?

7's & 5's. Mark the vir - tuous man and see Peace and joy his steps at - tend; All his path is pu - ri - ty, Hap - py is his end.

Pastoral.

SACRAMENTO. 7's.

W**.

1. Who are these in bright ar-ray, This ex-ult-ing, hap - py throng, Round the altar night and day, Hymning one triumphant song, Hymning one triumphant song?—

2. "Wor-thy is the Lamb, once slain, Blessing, honor, glo-ry, power, Wisdom, riches, to ob-tain, New dominion eve-ry hour, New dominion eve - ry hour."

3. Clad in rai-ment pure and white, Vic-tor-palms in eve-ry hand, Through their great Redeemer's might, More than conquerors they stand, More than conquerors they stand.

Flowing.

PLEYEL'S HYMN. 7's. Or L. M., by omitting ties.

PLEYEL.

7's. To thy pas-tures, fair and large, Heaven-ly Shep-herd, lead thy charge; And my couch, with ten-derest care, Midst the spring-ing grass pre - pare.
L. M King-doms and thrones to God be - long, Crown him, ye na-tions, in your song; His wondrous name and power re-hearse; His honors shall en - rich your verse.

With spirit.

RUTLEDGE. 7's. or 8's & 7's.

BEETHOVEN.

7's. Sons of God, tri - umph-ant rise, Shout th' accomplished sa - cri - fice! Shout your sins in Christ for - given, Sons of God, and heirs of heaven.

8's & 7's. Praise the Lord, ye heavens, a - dore him; Praise him, an - gels, in the height; Sun and moon, re - joice be - fore him; Praise him all ye stars of light.

6 6 6 6/4 6 7 6 4 6/2 4/3 4 6/2 6/4 6 4 6/2 4/3 7 6 6 7/4

Slow and expressive.

ESSEX. 7's. Double. Or 7's 6 lines.

Arranged from a Spanish Melody.

Fine. *D. C. Fine.*

Sa - viour, when in dust to thee, Low we bow th' a - dor - ing knee;
When, re - pent - ant, to the skies Scarce we lift our streaming eyes:
D. C. Bend-ing from thy throne on high, Hear us when to thee we cry.

O, by all the pain and wo, Suf - fered once for man be - low,

4/3 6 6 6 6/4

With delicacy.

HOTHAM. 7's. Double.

Dr. MADAN.

1. Je sus, lov - er of my soul, Let me to thy bo - som fly, While the bil-lows near me roll, While the tem - pest still is nigh! 2. Hide me, O my

In chanting style.

BRICHER. 7's. Or 7's 6 lines, by the D. C.

L. MARSHALL.

D. C.

7's. Lord, we come be - fore thee now; At thy feet we hum - bly bow; O, do not our suit dis - dain! Shall we seek thee, Lord, in vain?
7's, 6 *lines.* Christ, whose glory fills the skies—Christ, the true, the on - ly light, Sun of Righ-teous-ness, a - rise, Tri - umph o'er the shades of night;
D. C. Day-spring from on high, be near; Day - star, in my heart ap - pear.

Firm, and accent strong.

BENEVENTO. 7's. Double.

S. WEBBE.

While, with ceaseless course, the sun Hast-ed thro' the form - er year, Man - y souls their race have run, Nev - er more to meet us here:

Fixed in an e - ter - nal state, They have done with all be - low; We a lit - tle lon - ger wait; But how lit - tle none can know.

HOTHAM—Concluded.

Sa - viour. hide, Till the storm of life is past; Safe in - to the hav - en guide; O, re - ceive my soul at last, O, re - ceive my soul at last!

Bold and spirited.

CHRISTMAS HYMN. 7's.

Dr. ARNOLD.

1. Hark! the her-ald an-gels sing, "Glo-ry to the new-born King; Peace on earth, and mercy mild; God and sin-ners re-con-ciled, God and sin-ners re-con-ciled"

2. Joy-ful, all ye na-tions, rise; Join the tri-umph of the skies; With th' an-gel-ic host pro-claim, "Christ is born in Beth-le-hem, Christ is born in Beth-le-hem."

3. See, he lays his glo-ry by, Born that man no more may die; Born to raise the sons of earth; Born to give them sec-ond birth, Born to give them sec-ond birth.

IPSWICH. 7's.

Gentle, but firm.

Arranged from W**.

1. Sweet the time, exceeding sweet! When the saints together meet, When the Saviour is the theme, When they join to sing of him, When they join to sing of him.

2. Sing we then e-ter-nal love, Such as did the Fa-ther move; He be-held the world un-done, Loved the world, and gave his Son, Loved the world, and gave his Son.

3. Sweet the place, exceeding sweet! Where the saints in glory meet; Where the Saviour's still the theme, Where they see and sing of him, Where they see and sing of him.

MOUNT CALVARY. 7's, 6 lines. Or P. M., by omitting ties.

Tenderly.

(An old tune of great excellence.)

7's, 6 lines. Hearts of stone, re-lent, re-lent, Break, by Je-sus' cross sub-dued; See his bo-dy man-gled, rent, Covered with his flowing blood; Sinful soul, what hast thou done?

P. M. Vital spark of heavenly flame, Quit, O quit this mortal flame; Trembling, hoping, lingering, flying, O the pain, the bliss of dy-ing! Cease, fond nature, cease thy strife.

☞ *See next page.*

THANKSGIVING. 7's. Double.

With great boldness.

Fine. *D. C*

1. { Swell the anthem, raise the song; Praises to our God belong;
{ Saints and angels join to sing (*Omit* - - - - -) Praises to the heavenly King. 2. Blessings from his liberal hand Flow around this happy land;
D. C. Kept by him, no foes annoy; Peace and freedom we enjoy, Peace and freedom we enjoy.

3. { Here, beneath a virtuous sway, May we cheerfully obey,—
{ Never feel oppression's rod— (*Omit* - - - - -) Ever own and worship God. 4. Hark! the voice of nature sings Praises to the King of kings;
D. C. Let us join the choral song, And the grateful notes prolong, And the grateful notes prolong.

ROCK OF AGES. 7's, 6 lines. Or 7's. Double.

With earnest expression.

W**.

Chorus to each verse.

1. Rock of a-ges, cleft for me, Let me hide myself in thee;
Let the water and the blood, From thy wounded side which flowed, } Be of sin the double cure; Cleanse me from its guilt and power. Rock of ages, cleft for me, Let me hide myself in thee.

2. Nothing in my hand I bring, Simply to thy cross I cling;
Naked, come to thee for dress, Helpless, look to thee for grace; } Vile, I to the fountain fly, Wash me, Saviour, or I die. Rock of a-ges, cleft for me, Let me hide myself in thee.

HAMMOND. 7's. Double.

With fervor.

Fine. *D. C.*

Crucified the in-car-nate Son
And let me languish into life.

1. Would you win a soul to God? Tell him of a Saviour's blood,
Once for dy-ing sin-ners spilt, To a-tone for all their guilt. } 2. Tell him how the streams did glide From his hands, his feet, his side;
D. C How his head with thorns was crowned, And his heart in sorrow drowned.

* Omit small notes 2d time and D. C.

Glowing.

AMON. 7's, 6 lines. Or 7's, Double, by repeating the last two strains.

Rev. C. MALAN, D. D.
Switzerland.
(Small notes first time.)

7's, 6 lines. From the cross up - lift - ed high, Where the Sa-viour deigns to die,
What me - lo - dious sounds we hear, Burst-ing on the rav-ished ear! } "Love's re-deem-ing work is done; Come and wel-come, sin-ner, come."

7's, Double. 1. Thou that dost my life pro-long, Kind-ly aid my morn-ing song; } 2. Thou didst hear my eve-ning cry; Thy pre - serv - ing hand was nigh;
Thank-ful from my couch I rise, To the God that rules the skies. } Peaceful slum-bers thou hast shed, Grate-ful to my wea - ry head. }

With gentleness and delicacy.

EVE. 7's. May be sung as a Quartett.

W**.

Cres. *Dim.*

1. Soft - ly fades the twi - light ray Of the ho - ly Sab-bath day; Gent - ly as life's set - ting sun, When the Chris-tian's course is run.

Dim.

2. Night her sol - emn man-tle spreads O'er the earth, as day-light fades; All things tell of calm re - pose, At the ho - ly Sab-bath's close.

Gentle and connected.

DALLAS. 7's. Or 8's & 7's.

CHERUBINI.

Keep me, Sa-viour, near thy side, Let thy coun - sel be my guide Nev - er let me from thee rove, Sweet-ly draw me by thy love.

Energetic.

KENATH. 8's, 7's & 4's. Or 8's & 7's, Double, by ending D. C.

From the German.

Fine as Double. *Fine.*

1. Guide me, O thou great Je - ho - vah, Pilgrim through this barren land;
I am weak, but thou art migh-ty, (*Omit* - - - - - - - - - -) Hold me with thy powerful hand: Bread of heaven, Bread of heaven, Feed me till I want no more.

Bold and lively.

SUTTON. 8's & 7's.

From the Sabbath School Music Book.

1. Praise the Lord! ye heavens, a-dore him; Praise him, an - gels in the height; Sun and moon, re - joice be-fore him; Praise him, all ye stars of light!

2. Praise the Lord, for he hath spo - ken; Worlds his migh - ty voice o - beyed; Laws which nev - er can be bro - ken, For their guid - ance he hath made.

3. Praise the Lord, for he is glo - rious; Nev - er shall his prom - ise fail; God hath made his saints vic - to - rious, Sin and death shall not pre - vail.

Spirited.

CLARK. 7's.

T. CLARK.

Songs of praise the an - gels sang, Heaven with hal-le - lu - jahs rang, When Je - ho-vah's work begun, When he spake and it was done, When he spake and it was done.

With energy.

HINSWALL. 8's & 7's. Or 7's, by using the ties.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise, Call for ceaseless songs of praise.

2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love, While I sing re-deem-ing love.

3. By thy hand restored, de-fend-ed, Safe thro' life, thus far I'm come; Safe, O Lord, when life is ended, Bring me to my heavenly home, Bring me to my heavenly home.

With great spirit.

COVE. 8's & 7's. Or 7's, by using the ties.

1. Praise the Lord, ye heavens adore him, Praise him, angels in the height; Sun and moon rejoice before him; Praise him all ye stars of light, Praise him all ye stars of light.

2. Praise the Lord, for he hath spoken, Worlds his mighty voice obey'd; Laws which never can be broken, For their guidance he hath made, For their guidance he hath made.

3. Praise the Lord, for he is glorious, Nev-er shall his prom-ise fail; God hath made his saints victorious; Sin and death shall not prevail, Sin and death shall not prevail.

Choral style.

ROGERS. 7's. Or 4's & 7's. Peculiar.

From the Choral.

4's & 7's. End-less prais - es, End - less prais-es, End - less prais - es to our God; Ev - er be his name a-dored, Ev - er be his name a - dored.

LOWELL. 8's & 7's. Or 7's, by using the ties.

Gently. I. N. METCALF.

Saviour, who thy flock art feeding, With the shepherd's kindest care, All the fee - ble gent-ly leading, While the lambs thy bosom share, While the lambs thy bosom share.

EVANS. 7's.

Bold and firm. L. THOMPSON.

1. Gra - cious Spir-it, Love di - vine, Let thy light with - in me shine; All my guil - ty fears re - move, Fill me full of heaven and love.

2. Speak thy pardoning grace to me, Set the bur-dened sin - ner free; Lead me to the Lamb of God, Wash me in his pre - cious blood.

3. Life and peace to me im - part, Seal sal - va - tion on my heart; Breathe thy-self in - to my breast, Ear - nest of im - mor - tal rest.

TURIN. 7's. Or 7's, 6 lines.

Gently. F. GIARDINI.

Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy sap my spirit feed; Tree of life, thine influence shed, With thy sap my spirit feed

202

UNION. 7's & 6's.

Lively. For Sabbath Schools.

D.C.

We bring no glittering treasures, No gems from earth's deep mine, } Children, thy favors sharing, Their voice of thanks
We come with simple measures, To chant thy love divine: } would raise;
Father accept our offering, Our song of grateful praise.

D.C.

6 6 6 7 7— 6 5 6 7
4 4 3 4

TITUDE. 7's.

Gentle.

Suppliant, lo! thy children bend, Father for thy blessing now,
Thou canst teach us, guide, defend; (*omit* - - - - - - - - - -)

7 6 7
4

KNAPP. 8's & 7's, Double.

With resignation and gentleness. For Sabbath Schools.

D.C.

We are weak, almighty thou.

We have met in peace together, In this house of God again, }
Constant friends have led us hither, (*omit* - - - - - - - - - -) } Here to chant the solemn strain, Shall not all our hopes ascending, Point us to the courts above,
Where in glory never ending, (*omit* - - - - - - - - - -) He who made us smiles in love?

Fine. D.C.

6 6 7 7 3 7— 4 6 6 7 6 6 6 3
4 4— 2 4 4 4 4 5

MOZART. 7's.

With precision. MOZART.

Lord, we come be - - fore thee now, At thy feet we hum - bly bow; O, do not our suit dis - - dain; Shall we seek thee, Lord, in vain?

Bold and glowing.

MADRID. 8's & 7's. Double.

From the Spanish of MARECHIO.

Fine. *D. C. Fine.*

1. { Saviour, source of every bless-ing, Tune my heart to grate-ful lays;
{ Streams of mercy, never ceas-ing, (*Omit* - - - - - - - - -) Call for ceaseless songs of praise. 2. Teach me some melodious measure, Sung by raptured saints above,
D. C. Fill my soul with sacred pleasure, While I sing re-deem-ing love, While I sing re-deem-ing love.

With smoothness and delicacy.

GREEN MOUNTAINS. 7's. Double.

(This tune is not adapted to large choirs, but as a Trio, or Quartett, it may be found useful.)

Fine. Alto or Tenor. *D. C.*

1. To thy pas-tures, fair and large, Heaven-ly Shep-herd, lead thy charge;
And my couch, with tenderest care, Midst the spring-ing grass pre-pare.
D. C. To the streams, that, still and slow, Through the ver-dant mead-ows flow.
2. When I faint with sum-mer's heat, Thou shalt guide my wea-ry feet

Flute.

1st Base.

2d Base.

Bold.

WILMOT. 8's & 7's.

WEBER.

Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name; He, my God, sal - va - tion giv - eth; All ye lands, ex - alt his fame.

With gentleness and simplicity.

TALMAR. 8's & 7's. Or 7's, by ties.

Words and music by W**.

1. Lis - ten to the gen - tle prompt-ings Of the Spir - it's warn-ing voice; Will ye heed his sol - emn warnings? Can ye slight his won - drous love?
2. Sweet-ly call - ing on the crr-ing, Par-dons of - fered with-out price; Come, and round the al - tar kneel-ing, O re - ceive the of - fered grace.
3. Joy and hope the trou-bled con-science Will al - lay with sooth-ing peace; Press ye then to realms of glo - ry, Run with joy the of - fered race.
4. Hes - i - tate no long-er, sin-ner, Lest the Spir - it, sad and grieved, Should for-sake thee, now and ev - er, Nev-er more to be de - ceived.

With fervor.

BETHUNE. 7's, 6 lines. Or 8's & 7's.

S. B. POND—By permission.

From the cross uplifted high, Where the Saviour deigns to die, What melodious sounds I hear, Bursting on my ravished ear! Love's redeeming work is done, :ll: Come and welcome, :ll: sinner, come.

Gentle.

PLACIDA. 8's & 7's. Or 7's, by the ties.

HEROLD.

Sis - ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze; Pleas-ant as the air of eve-ning, When it floats a - mong the trees.

Slow and with expression.

HERMES. 8's & 7's, 6 lines. Or 8's, 7's & 4's.

(The Base and Alto should sing the small notes the second time only.)

1. Day of judgment, day of wonders! Hark! the trumpet's awful sound, Louder than a thousand thunders, Shakes the vast creation round! How the summons Will the sinner's heart confound!

2. See the Judge our nature wearing, Clothed in majesty divine; You who long for his appearing, Then shall say, This God is mine! Gracious Saviour, Own me in that day for thine.

3. At his call the dead awaken, Rise to life from earth and sea; All the powers of nature shaken By his looks, prepare to flee: Careless sinner, What will then become of thee?

Unison ..... Unison .....

With gentleness and expression.

THE MISSIONARY'S FAREWELL. 8's, 7's & 4's. Or 8's & 7's, 6 lines.

W.

Yes, my native land, I love thee; All thy scenes, I love them well; Friends, connexions, happy country, Can I bid you all farewell? Can I leave you, Can I leave you, Far in heathen lands to dwell?

As 8's & 7's. Come to Calvary's holy mountain, Sinners ruined by the fall, Here a pure and healing fountain Flows to cleanse the guilty soul, In a full, perpetual tide, Opened when the Saviour died.

Very spirited.

AMPLIAS. 7's.

Theme from MENDELSSOHN.

Palms of glo - ry rai - ment bright, Crowns which nev-er fade a - way, Gird and deck the saints in light; Priests, and kings and con - querors they.

With resignation and gentleness.

GREENWOOD. 8's & 7's. Double.

Fine. *D.C.*

1. { Brother, rest from sin and sorrow; Death is o'er, and life is won;
{ On thy slumber dawns no morrow: (*Omit* - - - - - - - -
D. C. En-ter thou the rest remaining (*Omit* - - - - - - - -
} Rest; thine earth-ly race is run. 2. Brother, wake; the night is wan-ing; End-less day is round thee poured;
} For the peo-ple of the Lord.

6 6 6 6 6 7 6 6 7 6 6 7 6 6 5
4 4 4 4 4 4 4 4 3

Bold and spirited.

NEWTON. 8's & 7's. Double.

Theme from M. S.

Fine. *D. C.*

1. { Ho - ly Source of con - so - la - tion, Light and life thy grace im - parts;
{ Vis - it us in thy com-pas - sion; Guide our minds, and fill our hearts.
D. C. Lord, we ask that heavenly treas - ure, Wis - dom, ho - li - ness, and love.
} 2. Heavenly bless - - ings, with-out meas - ure, Thou canst bring us from a - bove;

Bold.

TAMWORTH. 8's, 7's & 4's.

LOCKHART.

1. Songs a - new of hon - or fram - ing, Sing ye to the Lord a - lone;
All his won-drous works pro-claim - ing— Je - sus won-drous works hath done!
} Glo-rious vic - tory, Glo - rious vic - tory, His right hand and arm have won.

POOR. 8's & 7's, 6 lines. Peculiar. Or 8's, 7's & 4's.

GLUCK.

8's & 7's, 6 lines. { When thy harvest yields thee pleasure, Thou the golden sheaf shalt bind; To the poor belongs the treasure (*Omit* - - - - - - -) Of the scat-tered ears be-hind; This thy God or-dains to bless The wid-ow and the fa-ther - less.

8's, 7's & 4's. { Zi-on stands with hills surrounded—Zi-on, kept by power divine; All her foes shall be con-found-ed, (*Omit* - - - - - - -) Though the world in arms combine. Happy Zi - on, Hap-py Zi-on, What a fa-vored lot is thine!

SARAGOSSA. 8's & 7's.

Bold.

(Ground base, or variations on a phrase in the base.)

Fine. *D. C. Fine.*

1. Praise to thee, thou great Cre-a - tor; Praise be thine from eve - ry tongue; Join, my soul, with eve-ry crea - ture, Join the u - ni - ver - sal song. *D. C.* Hail the God of our sal - va - tion; Praise him for his love di - vine.

2. Father, source of all com-pas - sion, Free, un-bound - ed grace is thine;

ZION. 8's, 7's & 4's.

THOS. HASTINGS.

VERSE. CHORUS.

On the moun-tain's top ap-pear-ing, Lo! the sa-cred her-ald stands! Wel-come news to Zi-on bear-ing, Zi - on long in hos-tile lands. { Mourning captive, God himself shall loose thy bands, Mourning captive! God himself shall loose thy bands.

With great gentleness and delicacy.

PASSIMA. 8's & 7's. Double. Quartett.

Fine. *Rit. Molto. D. C.*

1. Sis - ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze;
Pleas-ant as the air of eve-ning, When it floats a - mong the trees.
D. C. Thou no more wilt join our num-ber, Thou no more our songs shalt know.

2. Peaceful be thy si - lent slum-ber, Peace-ful, in the grave so low;

Firm.

PARIS. 8's & 7's. Double.

(This was the favorite tune of the French court, at the time of the Reformation.)

Fine. *D. C.*

We have met in peace to - geth - er, In this house of God, a - gain;
Con-stant friends have led us hith - er, Here to chant the sol - emn strain;
D. C. May the Spir - it of sal - va - tion Come with heal-ing in his wing.

Here to breathe our ad - o - ra - tion, Here the Sa-viour's praise to sing;

Lively.

HELMSLEY. 8's, 7's & 4's.

Dr. MADAN.

Lo! he comes, with clouds descending, Once for favored sin-ners slain;
Thousand thousand saints, at-tend-ing, Swell the triumph of his train;

Hal - le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! Je-sus shall for ev er reign.

MANAHATH. 8's, 7's & 4's

With great boldness and power.

Dim. $. f Fine f ff D.C. $.

Men of God, go take your stations; Darkness reigns throughout the earth;
Go proclaim among the nations, (*Omit* - - - - - - - -) Joy - ful news of heaven - ly birth; Bear the tidings, Bear the tidings Of the Saviour's matchless worth, ...
D. C. Of the Saviour's match-less worth.

Unison..... 5 9 9 6# 6 5 7
3 4 4 4 4 3

SYNOD. 8's, 7's & 4's. Or 8's & 7's, Double as D. C.

In chanting style.

O my soul, what means this sad - ness? Wherefore art thou thus cast down,
Let thy griefs be turned to glad - ness; Bid thy rest - less fears be gone: } Look to Je - sus, Look to Je - sus, And re - joice in his dear name.

WORTHING. 8's & 7's. Or 7's & 8's. Peculiar.

Firm. English.

Peculiar. Jesus will I nev - er leave, He's the God of my sal - vation; }
Thro' his mer - its I re - ceive Par - don, life and con - so - lation; } All the pow - ers of soul and mind, To my Sa - viour are re - signed.
8's & 7's. Glorious things of thee are spoken, Zi - on, cit - y of our God; He, whose word can ne'er be brok-en, Chose thee for his own a - bode.

Bold and spirited.

AMI. 8's, 7's & 4's.

M. S.

1. Look, ye saints: the sight is glorious; See the Man of sor-rows now;
From the fight returned victorious, Eve-ry knee to him shall bow; Crown him, Crown him; Crowns become the Victor's brow, Crowns become the Victor's brow.

2. Crown the Saviour, angels, crown him; Rich the trophies Jesus brings;
In the seat of power enthrone him, While the heavenly concave rings; Crown him, Crown him; Crown the Saviour King of kings, Crown the Saviour King of kings.

Bold and spirited.

DUBLIN. 8's, 7's & 4's

Theme from an Irish tune.

Glo - ry, glo - ry ev - er - last - ing, Be to Him who bore the cross,
Who re-deemed our souls by tast - ing Death, the death de-served by us; Sound his glo - ry, Sound his glo - ry, While the soul with trans-port glows.

SICILIAN HYMN. 8's & 7's. Or 8's, 7's & 4's.

Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace; Let us, each thy love pos - sess - ing, Tri-umph in re - deem-ing grace.
O, re - fresh us, O, re - fresh us, Travellers thro' this wil - der - ness.

With precision.

MERCY.—Hymn. 8's, 7's & 4's.

Hark! the voice of love and mer-cy Sounds a-loud from Cal-va-ry: See, it rends the rocks a-sun-der, Shakes the earth, and veils the sky; I is fin-ished! It is fin-ished! Hear the dy-ing Sa-viour cry, Hear the dy-ing Sa-viour cry. A - - - men.

GREENVILLE. 8' & 7's. Double. Or 8's, 7's & 4's.

J. J. ROUSSEAU, 1775.

Fine. D.C.

Far from mor-tal cares re-treat-ing, Sor-did hopes and vain de-sires,
Here, our will-ing foot-steps meet-ing, Ev-e-ry heart to heaven as-pires.
D. C. Mer-cy from a-bove pro-claim-ing, Peace and par-don from the skies.
From the fount of glo-ry beaming, Light ce-les-tial cheers our eyes;

Gliding.

ADDOMS. 8's, 7's & 4's.

MAZZINGHI.

O'er the gloom-y hills of darkness, Look my soul, be still and gaze;
See the prom-i-ses ad-vancing (*Omit* - - - - - - - - -)
To a glo-rious day of grace: Bless-ed ju-bilee, Let thy glo-rious morning dawn.

With great spirit.

TREMPER. 8's, 7's & 4's. Or short Missionary Anthem.

T. CLARK.

Men of God, go take your sta-tions; Darkness reigns throughout the earth; Go pro-claim a-mong the na-tions Joy-ful news of heavenly birth;

Men of God, go take your sta-tions; Darkness reigns throughout the earth; Go pro-claim a-mong the na-tions Joy-ful news of heavenly birth; Bear the tid-ings, Bear the tid-ings

Men of God, go take your sta-tions; Darkness reigns throughout the earth; Go pro-claim a-mong the na-tions Joy-ful news of heavenly birth: Bear the tid-ings, Bear the tid-ings

Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth.

Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Sa-viour's match-less worth, ... Of the Saviour's matchless worth.

Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth.

Fast and bold.

BEECHER. 8's, 7's & 6's.

Watchmen, on-ward to your sta-tions, Blow the trum-pet long and loud;
Preach the gos-pel to the na-tions, Speak to eve-ry gath'ring crowd; } See! the day is breaking; See the saints a-wak-ing, No more in sad-ness bow'd

Gracefully.

RICHARDSON. 8's, 7's & 4's. Or 7's & 4's. Peculiar.

7's & 4's. Heavenly Goodness, vast and free! Flowing from e - ter - ni - ty;
Hide me in thy se - cret place, Wrap me in thy blest a - bode! } Shield, O shield me, Shield, O shield me, Shield, O shield me, Brightness of redeeming grace!

8's, 7's & 4's. { O my soul, what means this sadness? Wherefore art thou thus cast down?
Let thy griefs be turned to gladness; Bid thy rest - less fears be-gone: } Look to Je - sus, Look to Je - sus, Look to Je-sus, Put thy trust in him a - lone.

Gracefully.

PHORBE. 7's & 6's.

Rev. Dr. BETHUNE.

Fine. *D. C. Fine.*

{ Sometimes a light sur - pris - es The Christian while he sings,
{ It is the Lord who ris - es, (*Omit* - - - - - - - - - -) With heal-ing on his wings; When comforts are de-clin - ing, He grants the soul a - gain
D. C. A sea-son of clear shin-ing, (*Omit* - - - - - - - - - -) To cheer it af - ter rain.

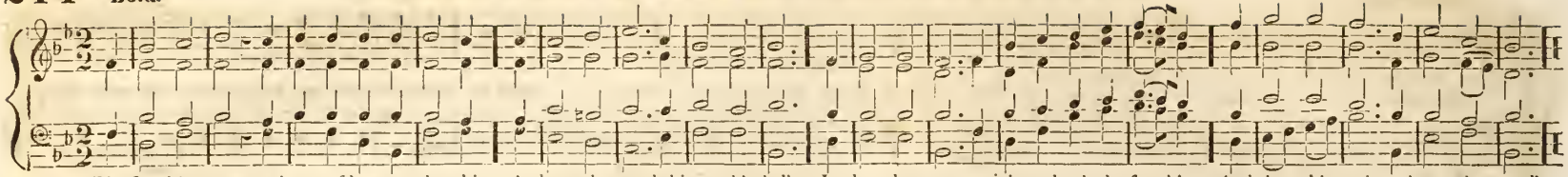
Firm and glowing.

FRANKFORT. 8's, 7's & 4's.

In thy name, O Lord, as - sem - bling, We, thy peo - ple, now draw near;
Teach us to re - joice with trem-bling; Speak, and let thy serv - ants hear— } Hear with meek-ness, Hear with meekness, Hear thy word with god - ly fear.

Bold.

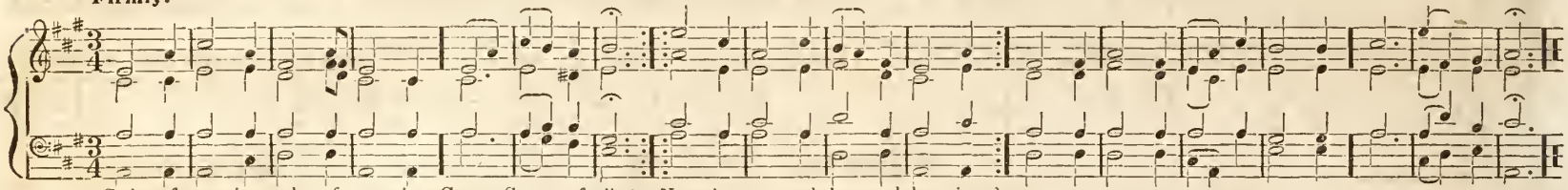
JEWELL. 11's & 8's.



The Lord is great! ye hosts of heaven adore him; And ye who tread this earthly ball, In ho - ly songs re-joice a-loud be-fore him, And shout his praise who made you all.

Firmly.

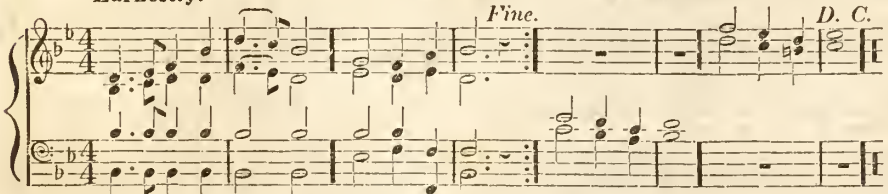
WALSH. 8's & 4's. Peculiar.



God of eve-ning and of morn-ing, Great Source of all! } Now thy sa - cred throne ad-dress-ing, }
While our hearts with love are burning, Pros - trate we fall; } And our fol - lies all con-fess - ing, } We en-treat a Fa-ther's bless-ing; Lord, hear our call.

Earnestly.

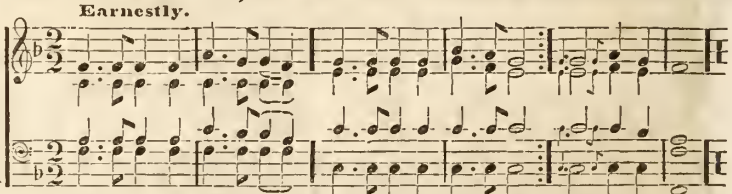
HEATH. 6's & 4's. Peculiar.



Child of sin and sor - row, Fill'd with dismay, }
Wait not for to-mor - row, Yield thee to-day; } Heav'n bids thee come While yet there's room;
D. C. Child of sin and sor - row, Hear and o - bey.

OCEAN. 8's, 7's & 4's. Peculiar. Or 7's & 5's.

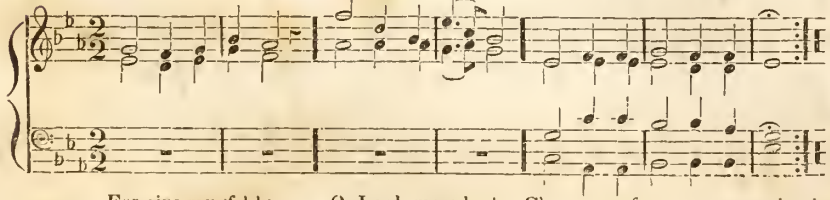
Earnestly.



8's, 7's & 4's. Star of peace to wanderers weary, Bright the beams that smile on me;
Cheer the pilot's vision dreary, (*Omit* - - - - - -) Far, far at sea.
7's & 5's. Child of sorrow, child of care, Wouldst thou learn thy griefs to bear,
And escape from every snare, (*Omit* - - - - - -) Trust in God alone.

Firm.

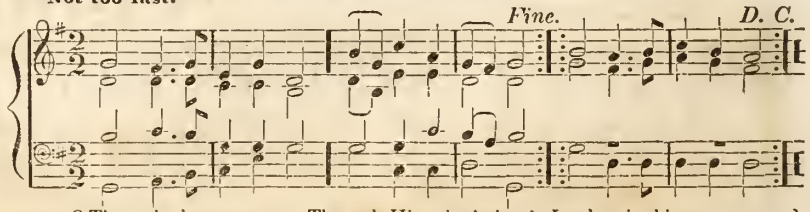
ELO. 5's & 7's. (Sung twice to each verse.)



For-give my fol-ly, O Lord most ho-ly; Cleanse me from ev-e-ry stain; }
For thee I lan-guish; Pit-y my anguish, Nor let my life be in vain. }

Not too fast.

SCUDDER. 6's & 5's. Or 6's & 4's.



O Thou who hearest prayer, Through His submission } Lead us in thine own way; }
Who did our sorrows bear, Hear our pe-ti-tion; } Grant us, we humbly pray, }
D. C. For all our sins this day, Ho - ly con-tri-tion.

CROMBIE ST. 6's & 4's.

Bold and spirited. Arranged.

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore; High o'er the heav'ns above Sound his great acts of love, While his rich grace we prove, Vast as his pow'r.
2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Fill'd with his name.
3. While his high praise ye sing, Shake ev'ry sounding string; Sweet the accord! He vi-tal breath be-stows; Let ev-'ry breath that flows His noblest fame disclose, Praise ye the Lord.

Unison.....

HARVEST HYMN. 6's & 4's.

Bold and spirited. W**.

The God of har - vest praise; In loud thanksgiving raise Hand, heart, and voice; { The valleys smile and sing, / Forests and moun-tains ring, } The plains their tribute bring, The streams re - joice.

AMERICA. 6's & 4's. (National Hymn.)

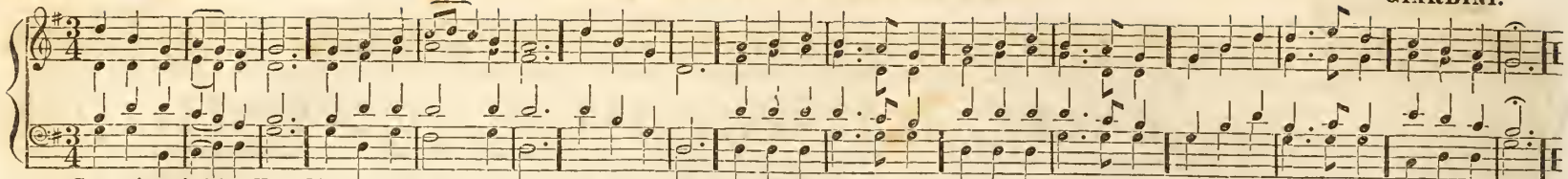
Bold and firm. Words by S. F. SMITH.

1. My country! 'tis of thee, Sweet land of liberty! Of thee I sing; Land where my fathers died; Land of the pilgrims' pride; From every mountain side, Let free-dom ring.
2. My native country! thee, Land of the noble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that a - bove.
3. Our Fathers' God! to thee, Author of lib-er - ty! To thee we sing; Long may our land be bright, With freedom's holy light; Protect us by thy might, Great God, our King!

Bold.

ITALIAN HYMN. 6's & 4's.

GIARDINI.

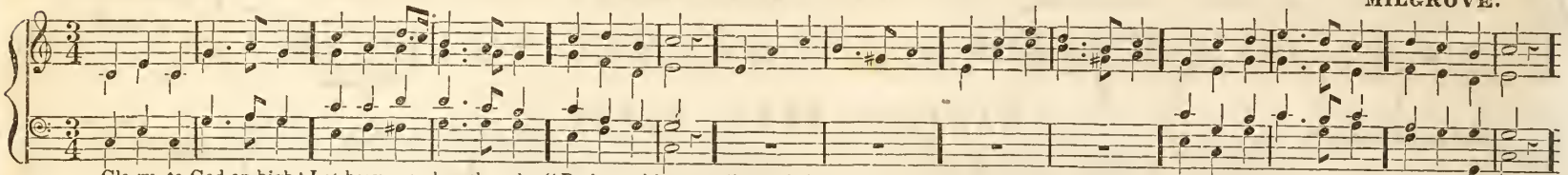


Come, thou almighty King, Help us thy name to sing; Help us to praise! Fa ther all glo - ri-ous, O'er all vic-to - ri-ous, Come, and reign o-ver us, An-cient of Days.

Spirited.

BERMONDSEY. 6's & 4's.

MILGROVE.

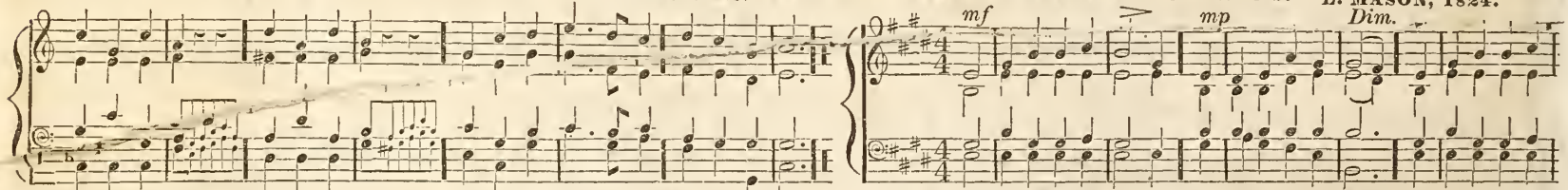


Glo-ry to God on high! Let heaven and earth reply, "Praise ye his name!" Angels his love a-dore, Who all our sorrows bore; Saints sing for evermore, "Worthy the Lamb."

Moderato.

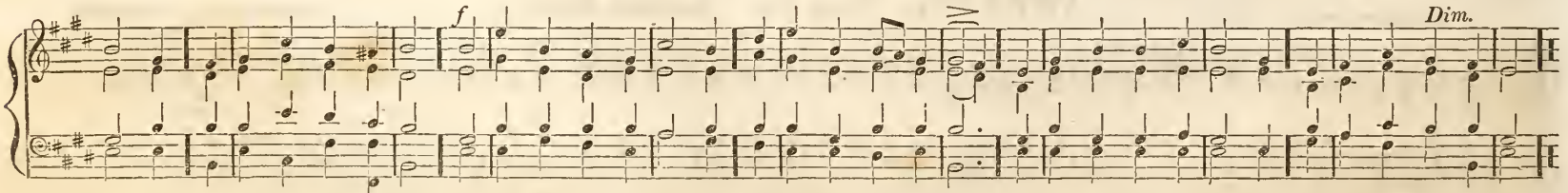
MISSIONARY HYMN. 7's & 6's.

L. MASON, 1824.



Worthy the Lamb, Worthy the Lamb, Saints sing for evermore, "Worthy the Lamb."

1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny
2. What though the spicy breezes, Blow soft o'er Ceylon's isle, Though ev'ry prospec.
3. Shall we, whose souls are lighted, By wisdom from on high, Shall we to man be-



foun-tains Roll down their gol-den sand; From many an an-cient riv - er, From many a palm-y plain, They call us to de-liv - er Their land from er-ror's chain.
pleas - es, And on - ly man is vile? In vain with lav-ish kind-ness, The gifts of God are strown; The hea-then, in his blindness, Bows down to wood and stone.
night - ed The lamp of life de - ny? Sal - va - tion, O sal - va- tion! The joy - ful sound pro-claim, Till earth's re-mo-test na - tion Has learnt Mes-si - ah's name.

With spirit. **MADISON. 8's. Double. Or Single, by using the upper brace alone.** S. B. POND—By permission.

1. To Je - sus, the crown of my hope, My soul is in haste to be gone; O bear me, ye che - ru - bim, up, And waft me a - way to his throne.

2. My Sa-viour, whom ab-sent I love, Whom not having seen, I a - dore; Whose name is ex - alt - ed a - bove All glo - ry, do - min - ion and power.

Not too fast. **CALL. 7's & 6's. Peculiar.**

Fine. *D. C.*

1. { Drooping souls, no long-er mourn, Je - sus still is pre - cious; Heaven will be pro - pi - tious. Je - sus now is pass-ing by, Call - ing wan - d'rers to him;
{ If to him you now re - turn, (*Omit* - - - - - - - -) Go to him, and hear him.
D. C. Drooping souls, you need not die, (*Omit* - - - - - - - -)
2. { Dy - ing souls, fast bound in sin, Trembling and re - pin - ing, On your pathway shin - ing; Why in dark-ness wan-der on, Filled with con - dem-na - tion?
{ With no ray of light di - vine (*Omit* - - - - - - - -) Can you find sal - va - tion.
D. C. Je - sus lives; in him a - lone (*Omit* - - - - - - - -)

Bold. **AMSTERDAM. 7's & 6's. Peculiar. Or 7's, 8's, & 6's.***

Rise, my soul, and stretch thy wings, Thy better portion trace, } Sun and moon and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away To seats prepared [above.
Rise from all terrestrial things, Towards heaven thy native place. }

Bold.

KENAZ. 7's & 6's.

From the Boston Sacred Harmony.

Fine. *D. C.*

Why should gloomy thoughts arise And darkness fill the mind?
Why that bosom heave with sighs, (*Omit* - - - - - - - -) And still no ref-uge find? Know'st thou not of Gilead's balm? Of the great Phy-si-cian there,
D. C. Who can every fear dis-arm, (*Omit* - - - - - - - -) And save thee from despair?

Roll on, thou mighty o - cean! And as thy bil-lows flow,
Bear messengers of mer-cy (*Omit* - - - - - - - -) To eve-ry vale of wo! A-rise, ye gales, and waft them Safe to their des-tined shore;
D. C. That men may sit in dark-ness (*Omit* - - - - - - - -) And death's black shade no more.

With gentleness.

MILAN. 7's & 6's.

(Sing the first line as a Duet, by Soprano and Tenor; the second line as a Trio; and the rest as written.)

Fine. *D. C.*

1. The mellow eve is glid-ing Se-rene-ly down the west;
So, eve-ry care sub-sid-ing, My soul would sink to rest, } My soul would sink to rest. The wood-land hum is ring-ing The day-light's gen-tle close;
D. C. May angels, round me singing, Thus hymn my last repose, Thus hymn my last re - pose.

2. The evening star has lighted Her crystal lamp on high;
So, when in death benighted, May hope illume the sky, } May hope il - lume the sky. In gold-en splen - dor dawn-ing, The mor-row's light shall break;
D. C. O, on the last bright morning, May I in glo-ry wake, May I in glo - ry wake.

Spirited.

ROMAINE. 7's & 6's.

BANISTER.

When shall the voice of sing - ing Flow joy-ful - ly a - long? When hill and val - ley ring - ing With one tri-umph-ant song, Pro-claim the con-test end - ed,

☞ See next page.

With energy.

GREENWORTH. 7's & 6's. Peculiar.

(1st time, Soprano and Alto; 2d time, Tenor and Base, small notes.)

1. { Rise, my soul, and stretch thy wings; Thy bet-ter por-tion trace; } Sun, and moon, and stars, decay; }
{ Rise from all ter-res-trial things, Towards heaven, thy native place; } Time shall soon this earth remove; } Rise, my soul, and haste a-way To seats pre-pared a - bove.

1. { Praise the Lord, who reigns a-bove, And keeps his courts be - low; } Praise him for his no - ble deeds, }
{ Praise him for his bound-less love, And all his great-ness show. } Praise him for his matchless power; } Him, from whom all good proceeds, Let earth and heaven adore.

1. { To the hills, I lift my eyes, The ev - er - last - ing hills; } Will he not his help af - ford? }
{ Streaming thence, in fresh supplies, My soul the Spir - it feels; } Help, while yet I ask, is given; } God comes down: The God and Lord That made both earth and [heaven.

6 6 6 6 6 7 4

Gentle.

RELIEF. 7's & 6's. Peculiar.

1. { Time is winging us a-way To our e-ter - nal home; }
{ Life is but a winter's day, A journey to the tomb; } Youth and vigor soon will flee, Blooming beauty lose its charms; All that's mortal soon shall be Enclosed in death's [cold arms.

1. { Wretched, helpless, and dis-trest! Ah, whither shall I fly? }
{ Ev - er pant-ing af-ter rest, Where shall I turn mine eye? } Naked, sick, and poor, and blind, Bound in sin and misery; Friend of sin-ners, let me find My help, my all in thee.

ROMAINE—Concluded.

And Him, who once was slain, A-gain to earth de-scend-ed, A-gain to earth de-scend-ed A - gain to earth de-scend - ed, In righ-teous-ness to reign.

Lively.

PEIRCE. 8's. Or 8's & 9's.*

W***.

1. The win - ter is o - ver and gone, The thrush whistles sweet on the spray, The tur - tle breathes forth her soft moan, The lark mounts and war-bles a - way.

2. Shall ev - e - ry crea - ture a - round Their voi - ces in con - cert u - nite— And I, the most fa - vored, be found, In prais-ing to take less de - light?

3. A - wake, then, my harp and my lute! Sweet or - gans your notes soft-ly swell! No lon - ger my lips shall be mute, The Sa - viour's high praises to tell!

6/4 5/3 9/4 6/4 7 6/4 5/3 9/4 6/4 6 6/4 6/4

Gently.

SEPOLIS. 6's & 7's. Or 7's & 6's. Peculiar.

(Small notes and repeat for lower verse.)

6's & 7's. Saviour, the world's and mine, Was ever grief like thine? Thou my pain, my curse hast took, All my sins were laid on thee; Help me, Lord, to thee I look; Draw me, Saviour, after thee.

As 7's & 6's. Peculiar.
{ Saviour, I thy word believe; My unbelief remove;
{ Now thy quickening Spirit give, The unction from above; } Show me, Lord, how good thou art; Now thy gracious word fulfil; Send the witness to my heart; The Holy Ghost reveal.

SAVANNAH. 10's. Or 10's, 6 lines, by repeating the last two lines.

Arranged.

As 10's. From Jesse's root, behold a branch arise, Whose sacred flower with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.
The Lord, the Sov'reign, sends his summons forth, Calls the south nations, and awakes the north; { From east to west the sounding orders spread, Thro' distant worlds, and regions of the dead;
As 10's, 6 lines. { No more shall atheists mock his long delay, His vengeance sleeps no more: behold the day!

Spirited.

WESLEY. 11's & 9's. Or 11's & 8's. Or 6's & 9's. Or 5's, 6's & 9's.

11's & 9's. Come let us ascend, My companion and friend, To a taste of the banquet a - bove! If thy heart be as mine, If for Jesus it pine, Come up into the chariot of love.

5's, 6's & 9's. How happy are they, Who their Saviour obey, And have laid up their treasure above! Tongue cannot express The sweet comfort and peace Of a soul in its ear-li-est love.

6's & 9's. Come a - way to the skies, My beloved a - rise, And rejoice in the day thou wast born; On this festival day, Come exulting a - way, And with singing to Sion re-turn.

11's & 8's. Be joy-ful in God, all ye lands of the earth; O serve him with gladness and fear; Ex - ult in his presence with music and mirth; With love and devotion draw near.

Moderate.

GREENLEAF. 11's & 5's. Or 10's & 11's, 6 lines, by the small notes.

P.M. Not to our names, thou only just and true, Not to our worthless names is glory due: } Thy power and grace, thy truth and justice, claim Immortal honors to thy sovereign name, } Shine through the earth from heaven thy blest abode, Nor let the heathen say, "And where's your God."

11's & 5's. Ah, guilty sinner, ruined by transgression, What shall thy doom be when, arrayed in terror, God shall command thee, covered with pollution, Up to the judgment, Up to the judgment?

Firmly.

DOANE. 7's & 8's. Peculiar.

Lift not thou the wailing voice; Weep not; 'tis a Christian di - eth: } High in heaven's own light she dwelleth, }
Up, where blessed saints rejoice, Ransomed now, the spirit fli - eth: } Full the song of triumph swelleth: } Freed from earth, and earthly failing, Lift for her no voice of wailing.

Spirited and joyous.

HOMEVILLE. 6's, 8's & 4's. Or 6's, 8's & 6's. Or 7's, 8's & 7's. Or P. M.*

6's, 8's & 4's. { The God of Abram praise, Who reigns enthron'd above, / An-cient of ev - er-last - ing days, And God of love, } Je-ho-vah, great I am! By earth and heav'n confess'd; I bow and bless the sacred Name, For ev-er blest.

6's, 8's & 6's. { Ye simple souls that stray Far from the path of peace, / That un-fre-quent-ed way To life and hap-pi-ness;— } How long will ye your folly love, And throng the downward road, And hate the wisdom from above, And mock the sons [of God.

P. M. A - gain we lift our voice, And shout our solemn joy! Cause of highest raptures this, Raptures that shall never fail! See a soul escap'd to bliss, Keep the Christian festival!

* Hymn 279, Methodist Collection, can also be sung to this tune.

Pastoral.

MONTGOMERY. 11's. Or 11's & 12's.

M. S.

1. { The Lord is my Shepherd, no want shall I know; I feed in green pastures, safe folded to rest; / He leadeth my soul where the still waters flow, (*Omit* - - - - - - - - - - - - - -) } Restores me when wand'ring, re-deems - - - when op - press'd

2. { Through the valley and shadow of death though I stray, Since thou art my guardian, no evil I fear; / Thy rod shall defend me, thy staff be my stay; (*Omit* - - - - - - - - - - - - - -) } No harm can befall, with my Com - - - - - fort - er near.

Spirited.

ALLEGHANY. 8's & 4's. Or L. M., by repeating the last line.

Hark, hark, the gospel trumpet sounds, Thro' earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine, By grace divine

HAGUE. 12's & 11s.

With earnestness, and rather ad lib.

1. { Hark, sin-ner, while God from on high doth en-treat thee, And warnings with ac-cents of mer-cy doth blend;
Give ear to his voice, lest in judgment he meet thee, (*Omit* - - - - - - - - - - - - - - - -) "The har-vest is pass-ing, the sum-mer will end."

2. { How oft of thy dan-ger and guilt he hath told thee! How oft still the mes-sage of mer-cy doth send!
Haste, haste, while he waits in his arms to en-fold thee! (*Omit* - - - - - - - - - - - - - - - -) "The harvest is pass-ing, the sum-mer will end."

3. { Des-pis-ed, re-ject-ed, at length he may leave thee: What anguish and hor-ror thy bo-som will rend!
Then haste thee, O sin-ner, while he will receive thee; (*Omit* - - - - - - - - - - - - - - - -) "The harvest is pass-ing, the sum-mer will end."

9/4 6/4 9/4 6/4 7 6/4 6/4 6/4 6 6/4

NEW YEAR. 5's & 12's.

Bold.

Arranged.
(To be sung through twice to one verse.)

Come, let us a-new Our jour-ney pur-sue— Roll round with the year, And nev-er stand still, And nev-er stand still till the Mas-ter ap-pear;
His a-dor-a-ble will Let us glad-ly ful-fil, And our tal-ents im-prove, By the pa-tience of hope, By the pa-tience of hope and the la-bor of love.

HINTON. 11's.

Flowing.

$. Fine. D. C. $.

The Lord is our shep-herd, our guar-dian and guide, What-ev-er we want he will kind-ly pro-vide; To sheep of his pas-ture his mer-cies a-bound,
His care and pro-tec-tion his flock shall sur-round.

Flowing.

FRANCE. 11's & 10's.

Arranged from a French Tune.

1. Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; Star of the east, the horizon a-dorn-ing, Guide where the infant Redeemer is laid, Guide where the infant Redeemer is laid.

2. Cold, on his cra-dle, the dewdrops are shining; Low lies his bed with the beasts of the stall; Angels a - dore him, in slumber reclining, Maker, and Monarch, and Saviour of all, Mak-er, and Monarch, and Saviour of all.

3. Say, shall we yield him, in cost-ly de - vo-tion, O-dors of Eden and offerings divine? Gems of the mountain, and pearls of the ocean, Myrrh from the forest, and gold from the mine, Myrrh from the forest, and gold from the mine?

With delicacy.

CANA. 11's.

Arranged by GEO. KINGSLEY.

D.C.

Thou sweet, gliding Ke-dron, by thy sil - ver stream,
Our Sa-viour would lin - ger in moonlight's soft beam; } And by thy bright wa-ters till midnight would stay,
D. C. And lose in thy murmurs the toils of the day.

Bold.

ST. MICHAELS. 10's & 11's.

HANDEL.

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men re - joice, And heirs of salvation be glad in their King

Bold and spirited.

THE MISSIONARY ANGEL. (SMITH.) 7's & 5's.

Fine. *D. C.*

1. { Onward speed thy conquering flight; Angel, onward speed;
{ Cast a - broad thy ra-diant light (*Omit* - - - - - - - -) Bid the shades . . . . . re - cede; Tread the i - dols in the dust, Heathen fanes de - stroy.
D. C. Spread the gospel's ho-ly trust, (*Omit* - - - - - - - -) Spread the gos - - - - - - pel's joy.

2. { Onward speed thy conquering flight; Angel, onward haste;
{ Quickly on each mountain's height (*Omit* - - - - - - - -) Be thy stand - - - - - - ard placed; Let thy bliss-ful tid-ings float Far o'er vale and hill,
D. C. Till the sweet-ly echoing note (*Omit* - - - - - - - -) Eve-ry bo - - - - - - - som thrill.

3. { Onward speed thy conquering flight; Angel, onward speed;
{ Morning bursts upon our sight—(*Omit* - - - - - - - -) 'Tis the time . . . . . de-creed: Je - sus now his kingdom takes, Thrones and em - pires fall,
D. C. And the joy - ous song a-wakes, (*Omit* - - - - - - - -) "God is all . . . . . in all."

With spirit.

HEAD OF THE CHURCH. (BONN.) P. M.

From BEETHOVEN'S Choral Sym.

Fine. *D.C.* .$.

1. Head of the church triumphant, We joyfully adore thee; Till thou appear, thy members here Shall sing like those in glory; We lift our hearts and voices With blest an-ti-ci-pa-tion,
D. C. And cry aloud, and give to God The praise of our sal-va-tion.

2. While in affliction's furnace, And passing thro' the fire, Thy love we praise which knows no days, And ever brings us nigher; We clap our hands exulting In thine almighty favor;
D. C. The love divine, which made us thine, Can keep us thine for ever.

3. Thou dost conduct thy people Thro' torrents of temptation; Nor will we fear, while thou art near, The fire of tribulation; The world, with sin and Satan, In vain our march opposes;
D. C. By thee we shall break thro' them all, And sing the song of Moses.

LYONS. 10's & 11's.

HAYDN.

O, praise yo the Lord, prepare your glad voice, His praise In the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King

Bold.

CONDER. 12's, 11's & 8's. Or 11's. Or 10's & 11's.

The Prince of salvation in triumph is riding, And glory attends him along his bright way; The tidings of grace on the breezes are gliding, And nations are owning, are owning his sway.

11's. Come, saints, and adore him; come, bow at his feet; Let grateful hosannas unceasing arise; O give him the glo-ry and praise that are meet, And join the full cho-rus that glad-dens the skies.

10's & 11's. Begone, unbelief, my Saviour is near, And for my re-lief will surely ap-pear; By prayer let me wrestle, and He will perform; With Christ in the vessel, I smile at the storm.

Not too fast.

KEENE. 9's & 8's. Or L. M., by use of ties.

As 9's & 8's. 1. Bread of the world, in mercy broken; Wine of the soul, in mer-cy shed! By whom the words of life were spok-en, And in whose death our sins are dead.

2. Look on the heart, by sor-row brok-en; Look on the tears, by sin-ners shed; And be thy feast to us the to-ken, That by thy grace our souls are fed.

As L. M. Come, gracious Lord, descend and dwell, By faith and love in eve-ry breast; Then shall we know, and taste, and feel, The joys that cannot be ex-pressed.

Pastoral.

PORTUGUESE HYMN. 11's.

The Lord is my Shep-herd; no want shall I know: I feed in green pas-tures, safe fold-ed to rest; He lead-eth my soul where the

BETHLEHEM. 5's & 8's. Or 8's, 6's, 4's & 5's, by using the slurs.

Bold. Dr. MADAN.

5's & 8's. Behold how the Lord Has girt on his sword; From conquest to conquest proceeds! From conquest, &c. How happy are they Who live in this day, And witness his wonderful deeds, And witness, &c.

8's, 6's & 4's. Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn; Each heavenly power Proclaims the glad hour; Lo, Jesus the Saviour is born, Lo, Jesus the Saviour is born.

7 7 6 6/4 65/43 65/43 6 7 67/4 6/4 7

THE MARTYR'S DEATH SONG. 12's & 11's. Or 5's & 6's. Or 11's.

12's & 11's. I have fought the good fight, I have finished my race, And thee, O my Saviour, I soon shall embrace; They may torture this body, my spirit is free, And the billows of death shall but waft it to thee.

5's & 6's. Come, let us a-new Our jour-ney pur-sue, Roll round with the year, And never stand still, And nev-er stand still, till the Mas-ter ap-pear, And nev-er stand still, till the Master appear.

11's. Our Fath-er in heaven, We hal-low thy name; Thy kingdom most holy, On earth be the same; O give to us, dai-ly, Our por-tion of bread; It is from thy bounty That all must be fed.

PORTUGUESE HYMN—Concluded.

still wa-ters flow, Re-stores me when wand'-ring, Re-stores me when wand'-ring, Re - stores me when wand'-ring, re-deems when op-pressed.

HARK TO THE SOLEMN BELL.—Dirge. Quartett or Chorus. 6's & 5's. Peculiar. Or 6's & 4's.

(Sing small notes first time.)

W**.

6's & 5's. 1. Hark to the sol-emn bell, Mourn-ful-ly peal - ing! What do its wail-ings tell, On the ear steal-ing? Seem they not thus to say, Loved ones have passed away? Ash-es with ash - es lay, List to its peal - ing.

2. When in their lone-ly bed, Loved ones are ly - ing; When joy-ful wings are spread, To heav-en fly - ing; Would we to sin and pain, Call back their souls a-gain, Weave round their hearts the chain Severed in dy - ing?

As 6's & 4's. When shall I see the day, That ends my woes? When shall I vic - t'ry gain O'er all my foes? When will the trumpet sound, That calls the ex - ile home? The grand sabbat - ic year, When will it come?

* As 6's & 4's, omit the notes with stars over them.

TRUE. 11's & 8's. Or 11's & 9's.

With ardor. Arranged.

1. Ye mountains and valleys, ye rivers and plains, Thou earth and thou ocean, adieu; More permanent regions, where righteousness reigns, Present their bright hills to my view.

1. Ye ob - jects of sense and enjoy-ments of time, Which oft have delighted my heart, I soon shall ex-change you for joys more sublime, And joys that will nev - er de - part.

SUMMONS. 6's, 7's & 8's.

Bold. (Small notes for the repeat.)

Hark! hark! a shout of joy! The world, the world is calling; In east and west, In north and south, See Satan's kingdom falling. Wake! wake! the church of God, And dissipate thy slumbers; Shake off thy deadly apathy, And marshal all thy numbers.

1. When tost by the tempest on life's troubled sea, O God of the friendless, my hopes cling to thee; Thou art a de-fend-er, no power can withstand, O, may I sur-ren-der my

2. Tho' high roll the billow, and dark be the way, Thy breast be my pillow, thy truth be my stay; Till the sorrows of life shall be lost in the grave, And the heart-rending strife in thy

3. Then, Father, receive me on Canaan's bright shore, Tho' oft I have grieved thee, my sins I de-plore; When the star of eterni-ty's ocean shall rise, With joy may I hail thee de-

cause in thy hand, O, may I sur-render my cause in thy hand.

pow-er to save, And the heart-rending strife in thy power to save.

scending the skies, With joy may I hail thee descend-ing the skies.

SCOTLAND. 12's.

Dr. CLARKE.

1. The voice of free grace cries, "Escape to the mountain;" For Adam's lost race Christ hath opened a

1. Thou art gone to the grave—but we will not deplore thee; Tho' sorrows and darkness encompass the

fountain; { From sin and un-clean-ness and eve-ry transgression, His blood flows most freely in streams of salvation, His blood flows most freely in streams of sal-va-tion.
{ Halle-lu-jah to the Lamb, who has bought us a pardon; We'll praise him again when we pass o-ver Jordan, We'll praise him again when we pass o-ver Jor-dan.

tomb, The Sa-viour has passed thro' its portals be-fore thee, And the lamp of his love is thy guide thro' the gloom. And the lamp of his love is thy guide thro' the gloom.

COME, YE DISCONSOLATE.—Hymn. 11's & 10's.

S. WEBBE.

Solo. Duet.

1. Come, ye dis-con-so-late, where'er ye lan-guish; Come, at the mer-cy - seat fer - vent - ly kneel; Here bring your wounded hearts, here tell your an guish;
2. Joy of the des - o-late, light of the stray-ing, Hope of the pen - i - tent, fade-less and pure, Here speaks the Com-fort-er, ten - der - ly say - ing,

1. Come, youthful sinners, come, haste to the Sa - viour, Come, ye young wanderers, cling to his side; Kneel at his mer-cy - seat, sue for his fa - vor,

Chorus.

Earth has no sor-row that heaven can-not heal; Here bring your wounded hearts, here tell your an - guish; Earth has no sor-row that heaven can-not heal.
Earth has no sor-row that heaven can-not cure; Here speaks the Com-fort-er, ten - der - ly say - ing, Earth has no sor-row that heaven can-not cure.

Lambs of his bo-som, for whom He hath died; Kneel at his mer-cy-seat, sue for his fa - vor, Lambs of his bo-som, for whom He hath died.

REST FOR THE DEAD. (HOME.) 7's, 6's & 8's. Or 7's. Or C. M., by small notes.

Gentle and resigned.

7's, 6's & 8's. Brother, thou art gone before us, And thy saintly soul is flown Where tears are wiped from every eye, And sor-row is un-known. (*Omit* - - - - - - - -)
From the bur-den of the flesh, And from care and fear re-leas'd, Where the wicked cease from troubling, (*Omit* - - - - - -) And the weary are at rest.

7s, 6's & 8's. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir-it longed to be. (*Omit* - - - - - - - -)

8's & 7's. Sis-ter, thou wast mild and lovely, Gentle as the summer breeze; Pleasant as the air of eve-ning, When it floats among the trees, When it floats among the trees.
C. M. As, bowed by sudden storms, the rose Sinks on the garden's breast, Down to the grave our brother goes, In si-lence there to rest, In si-lence there to rest.

With strong expression.

I WOULD NOT LIVE ALWAY. (FREDERICK.) 11's.

GEO. KINGSLEY. By permission.

1. I would not live al - way, I ask not to stay, Where storm af - ter storm ris - es dark o'er the way; The few lu - cid

2. Who, who would live al - way a - - way from his God— A - way from yon heav - en, that bliss - ful a - bode, Where riv - ers of

FOLSOM. 11's & 10's.

Arranged from MOZART.

morn - ings that dawn on us here, Are fol - lowed by gloom or be - cloud - ed with fear.

pleas-ure flow bright o'er the plains, And the noon-tide of glo - ry e - ter - nal - ly reigns.

1. Brightest and best of the sons of the morn-ing,

2. Cold on his cra - dle the dew - drops are shin-ing,

Dawn on our dark-ness, and lend us thine aid; Star of the east, the ho - ri - zon a - dorn-ing, Guide where our in - fant Re - deem - er is laid.

Low lies his head with the beasts of the stall; An - gels a - dore him in slum - ber re - clin - ing, Mak - er, and Mon - arch, and Sa - viour of all.

Bold and spirited.

LET TEMPERANCE AND HER SONS REJOICE.—Anthem.

Fine. *D. C.

1. { Let temp'rance and her sons rejoice, And be their praises loud and long,
{ Let eve - ry heart and eve - ry voice, (*Omit* - - - - - - - - - -) Con - spire to raise a song, A joy-ful song, both loud and long, A joyful, joyful song.

2. { O, let the an-them raise to God, Whose favoring mercies so a-bound,
{ And let his praises fly a-broad, (*Omit* - - - - - - - - - -) The u - ni-verse a - round, The u - ni-verse a-round, a-round, The u-ni-verse a - round.

Fine. *D. C.

3. { His children's prayers he deigns to grant, He stays the progress of the foe,
{ And temp'rance, like a cherished plant, (*Omit* - - - - - - - - - -) Be - neath his care shall grow, Beneath his fostering care shall grow, Beneath his fostering care.

* Sing third and fourth lines D. C.

Firm and slow.

AND YE SHALL SEEK ME.—Sentence for opening or close of Service.

m *f* *m* *ff*

And ye shall seek me, and find me, when ye shall search for me with all your heart, Ye shall find me, saith the Lord, saith the Lord, saith the Lord.

m *f* *ff*

And ye shall seek me, and find me, when ye shall search for me with all your heart, Ye shall find me, saith the Lord, saith the Lord, saith the Lord.

m

Unison.....

6 4/3 6 6/4 6

WITH FULL-VOICED CHOIR RESOUNDING.—Anthem.

Arranged from MOZART.

(For Dedication, Thanksgivings, Independence and other public occasions.)

Bold, and with great spirit.

f *m* *f* *ff*

With full-voiced choir re - sounding, Sing ye Je-ho-vah's praise; Let heav'n and earth re - sounding, New songs of tri-umph raise, New songs, new songs with harp and

With full-voiced choir re - sounding, Sing ye Je-ho-vah's praise; Let heav'n and earth re - sounding, New songs of tri-umph raise, New songs, new songs with harp and

f *m* *f* *ff*

With full-voiced choir re - sounding, Sing ye Je-ho-vah's praise; Let heav'n and earth re - sounding, New songs of tri-umph raise, New songs, new songs with harp and

6 7 6 6/4 6 7/♯ Unison..... 6 6

m Cres. *f*

voice, To great Je - ho - vah's praise. ye mountains, and fountains, New songs of tri-umph sing! With

voice, To great Je - ho - vah's praise. Ye val - leys, Ye riv - ers, New songs of tri-umph sing! With

m Cres. *f*

voice, To great Je - ho - vah's praise. Ye val - leys, ye mountains, Ye riv - ers and fountains, New songs of tri-umph sing! With

7 6/4 5/3

f Cres. *ff*

full-voiced choir re-sounding, New songs of tri - umph raise, New songs of triumph raise, New songs of triumph raise, New songs of tri-umph, of tri - umph raise!

full-voiced choir re-sounding, New songs of tri - umph raise, New songs of triumph raise, New songs of triumph raise, New songs of tri-umph, of tri - umph raise!

f Cres. *ff*

full-voiced choir re-sounding, New songs of tri - umph raise, New songs of triumph raise, New songs of triumph raise, New songs of tri-umph, of tri - umph raise!

Unison..... 4/2 6 6 6/4 7 6 6 6/4 7 6/5 5/3 7

WEEP, CHRISTIANS, WEEP.

(On the death of a minister.—Or the third verse may be sung alone on the death of a Christian.)

Slow and expressive.

Cres. Dim. *p*

1. Weep, weep, weep! Weep, Chris - tians, weep; O weep for him, the man of God, he's

Cres. Dim. *p* *m*

1. Weep, weep, weep! Weep, Chris - tians, weep; O weep for him, the man of God, In yon - der grave he's

6 ♯ – Unison..... 6 6/5 6/4 7

m Cres.

Soon man can on-ly point the sod That flow'rs a-

Cres.

m Cres. m Cres.

gone to rest! Soon man can on - ly point the sod, Soon man can on-ly point the sod That flow'rs, that flow'rs, that flow'rs a-

6

Dim. m

bove his sa - cred head! Rest, rest, man of God, rest, rest!

Dim. m

bove his sa - cred head! Rest, rest, man of God, rest, rest!

6 6 7 4 9 3 6
5 4 3 7 4

2. Weep, weep, weep! weep, Christians, weep!
His doctrines fell like heaven's rain,
His words refreshed, his words refreshed,
:‖: His words refreshed like heaven's dew. :‖:
O when shall Israel see again
A saint more true!
Rest, rest, man of God, rest, rest!

3. Weep, weep, weep! weep, Christians, weep!
A blessed soul is gone to rest,
Is gone to rest, is gone to rest,
A blessed soul is gone to rest
Eternal with the good and blest!
O rest, O rest,
Eternal with the good and blest!
Rest, rest, ever blest, rest, rest!

THE SEAMAN'S PRAYER.—Quartett.

Smooth and flowing.

Arranged.

(May be sung without accompaniments.)

m Cres. p f

Je - sus, most ho-ly one, We lift our souls to thee; Watch us while shadows lie
Plead for us, Saviour, Lone wand'rers on the sea. Far o'er the water spread; Hear the heart's lonely sigh, Thine too hath bled. Thou that hast

m Cres. p f

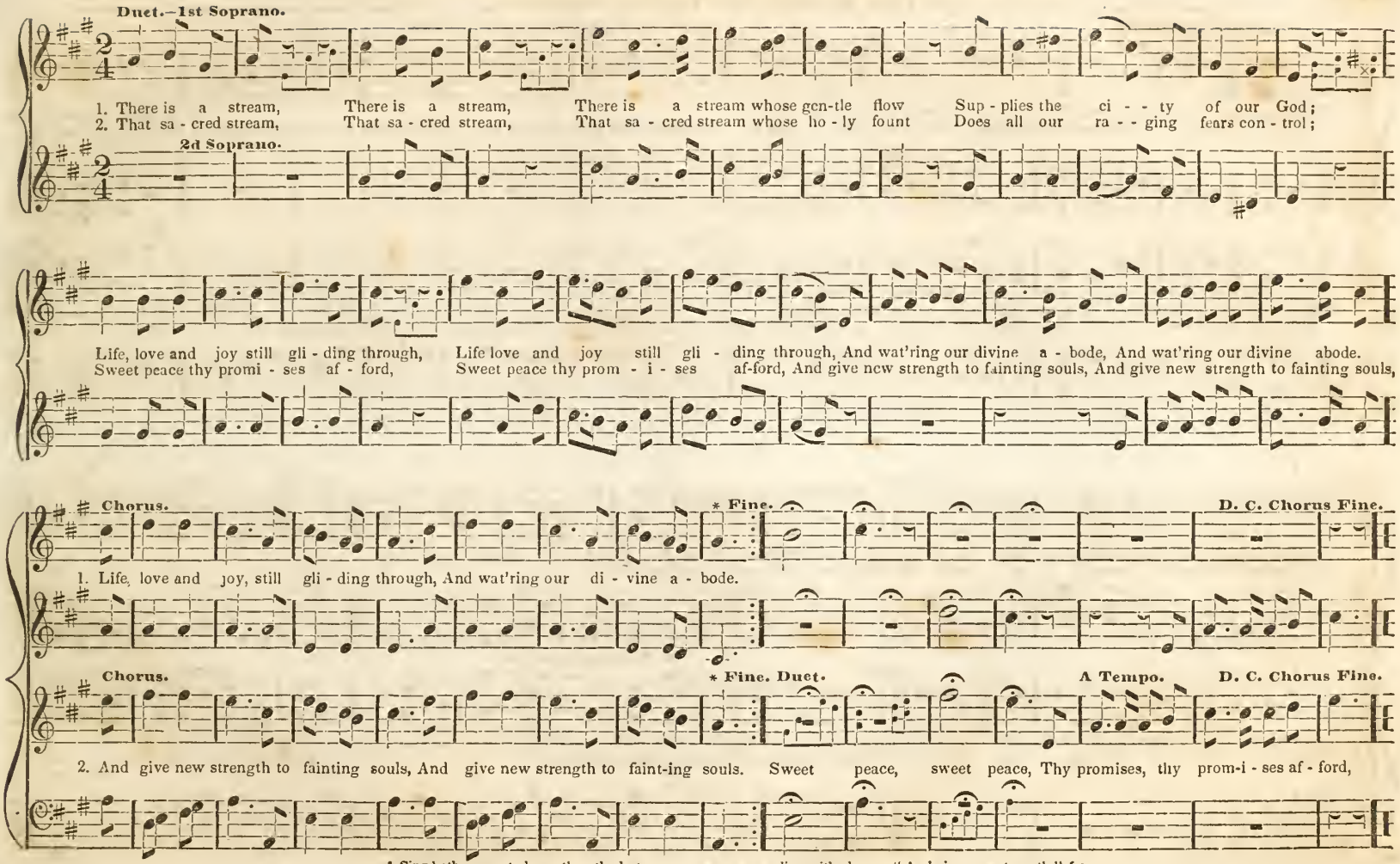
Je - sus, most ho-ly one, We lift our souls to thee, Watch us while shadows lie
Plead for us, Saviour, Lone wand'rers on the sea. Far o'er the water spread; Hear the heart's lonely sigh, Thine too hath bled. Thou that hast

Cres. p Cres. Rit. f Rit. Dim.

looked on death, Aid us when death is near, Whis-per of heaven to faith—Redeemer, Re - deemer, hear, Hear, O hear and save us, Tossed on the deep!

Cres. p Cres. Rit. f Rit. Dim.

looked on death, Aid us when death is near, Whis-per of heaven to faith—Redeemer, Re - deemer, hear, Hear, O hear and save us, Tossed on the deep!



* Sing both verses to here, then the last seven measures; ending with chorus, "And give new strength," &c.

WITH GARLANDS BE THE ALTAR CROWNED.—Bridal Chorus.

Arranged and partly composed for this work.

(May be sung by all male voices or male and female—Soprano, Alto, Tenor and Base. The first verse is intended to be sung before the marriage service, and the last at the conclusion.)

f > **Spirited and lively.**

Duet.—May be sung by Soprano and Alto, *ad Lib.*

1. With garlands be the altar crowned, The shrine of love's de - vo - tion,
Let festal flowers be strown around, Swell high with joy's e - mo - tion.

Let every heart with joy now beat, While former vows we now repeat, { We pledge, we pledge our
For with that sacred

Duet.

2. Before the eyes that watched our youth, The hearts of our communion,
Before the friends we've loved in truth, Joined in a sacred u - nion;

Without a doubt or single cloud, Swell, swell the joyful strain more loud. { We've pledg'd, we've pledg'd our
For with that sacred

Cres. *m* Cres.

mutual love, Which time no more can sev - er, We pledge, we pledge our mutual love, Which time no more can sev - er,
band above, We hope to meet for - ev - er. We pledge, we pledge our mutual love, (*Omit* - - - - - - - - - -) For - ev - er, for - ev - er.

Cres. This pause for the 2d time. *m* Cres.

mutual love, Which time no more can sev - er, We've pledged, we've pledged our mutual love, Which time no more can sever,
band above, We hope to meet for - ev - er. We've pledged, we've pledged our mutual love, (*Omit* - - - - - - - - - -) For - ev - er, for - ev - er.

* The first two lines may be sung as a Duet by Soprano and Alto, repeating in Chorus with Tenor and Base.

EVENING HYMN.—Duet, Quartett and Chorus.

Gently, and with expression.

Duet.

Sym. for two violins or horns.

1. Fad - ing, still fad - ing, the last beam is shin - ing; Fa - ther in heav - en, the day is de - clin - ing;
2. Fa - ther in heav - en, O hear when we call; . . Hear, for Christ's sake, who is Sa-viour of all; . .

Accom.

Quartett. *f* *m* Dim. Duet.

Safe - ty and in - no-cence fly with the light, Tempta - tion and dan-ger walk forth with the night; From the fall of the shade till the morning bells chime, Shield me from

Fee - ble and faint-ing we trust in thy might, In doubting and dark-ness thy love be our light; Let us sleep on thy breast, while the night taper burns, Wake in thy

Accom.

Chorus. *f* *ff* Dim.

dan - ger and save me from crime. Fa - ther, have mer - cy, Fa - ther, have mer - cy, Fa - ther, have mer - cy, thro' Je - sus Christ our Lord. A - men.

arms when the morning re - turns. Fa - ther, have mer - cy, Fa - ther, have mer - cy, Fa - ther, have mer - cy, thro' Je - sus Christ our Lord. A - men.

Lively.

HOW BEAUTIFUL UPON THE MOUNTAIN.—Anthem for Ordination or Installation.

Duet.—SOPRANO AND ALTO.

How beautiful upon the mountain, how beautiful upon the mountain Are the feet of him, are the feet of him that bringeth good tid-ings, that pub-lish-es

Chorus. *f*

peace, that saith un-to Zi-on, that saith un-to Zi-on, Thy God reigneth, O Zi - - on, O Zi-on, O Zi-on, thy God reign-eth.

Thy God reigneth, O Zi-on,

Faster. *f* *f* Cres.

Break forth in-to joy, break forth into joy, sing to - geth-er, to-geth-er, to-geth-er, break forth in-to joy, break forth in-to joy,

Faster. *f* *f* Cres.

Break forth in-to joy, break forth into joy, sing to - geth-er, to-geth-er, to-geth-er, break forth in-to joy, break forth in-to joy, ye waste

Unison..... 6 6 5/3 5/3 6 6 6 6/4 6 6/4 6

Quartett. *m* *m* Chorus.

of Je - ru - sa-lem, hath comfort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem, Je - ru - salem. Break forth, break forth, break

m *m* Cres.

places of Je - ru - sa-lem, for the Lord hath comfort-ed his peo - ple, He hath re - deem-ed Je - ru - sa - lem, Je - ru - salem. Break forth, break forth, break

7 6/4 7 6/4

m Cres. *ff* Rit. molto.

forth in-to joy, sing to - geth - er, break forth into joy, in-to joy, in-to joy, break forth in-to joy, break forth, break forth, break forth into joy.

m Cres. *ff* Rit. molto.

forth in-to joy, sing to - geth - er, break forth into joy, in-to joy, in-to joy, break forth in-to joy, break forth, break forth, break forth into joy.

6/4 7 6 6 6 7

THIS IS MY REST FOREVER. Anthem for Dedication or Opening Service.

In chanting style, and Cres. to the end.

Cres.

The Lord hath chosen Zi - on; He hath de-sired it, He hath de-sired it for his hab - i - ta - tion.

m

The Lord hath chosen Zi - on; He hath de-sired it, He hath de-sired it for his hab - i - ta - tion. { This is my rest for - ev - er, saith the Lord; Here will I dwell for - ev - er, saith the Lord,

m

Cres.

The Lord hath chosen Zi - on; He hath de-sired it, He hath de-sired it for his hab - i - ta - tion.

m

Cres. Bis. *mf* *f* Bis. *ff*

Here will I dwell, Here will I dwell for - ev - er, saith the Lord; Here will I dwell, Here will I dwell for - ev - er, saith the Lord.

Here will I dwell, Here will I dwell for - ev - er, saith the Lord; Here will I dwell, Here will I dwell for - ev - er, saith the Lord.

Cres. Bis. *mf* *f* Bis. *ff*

Here will I dwell, Here will I dwell for - ev - er, saith the Lord; Here will I dwell, Here will I dwell for - ev - er, saith the Lord.

LIKE AS A FATHER.—Trio for three equal (male or female) voices, without accompaniment.

From CHERUBINI'S celebrated Canon, Per Fida Glori.

1st Voice—Solo.

Like as a fa - ther pit - i - eth his chil-dren, so the Lord hath mer-cy, so the Lord hath mer-cy, so the Lord hath mer-cy on them that fear Him, that

fear Him. Like as a fa - ther pit - i - eth, the Lord hath mer-cy, the Lord hath mer-cy, the Lord hath mer-cy on them that fear Him,

2d Voice.

Like as a fa - ther pit-i - eth his chil - dren, so the Lord hath mer-cy, so the Lord hath mer-cy, so the Lord hath mercy on them that fear Him, that

1st Voice first time, 2d voice second time, and 3d voice last time.

the Lord hath mer - cy on them that fear Him, so the Lord hath mer-cy, the Lord hath mercy on them . . . that fear Him.

2d Voice first time, 3d voice second time, and 1st voice last time.

fear Him. Like as a fa - ther pit - i - eth, the Lord hath mer-cy, the Lord hath mer-cy, the Lord hath mercy on them that fear Him.

3d Voice first time, 1st voice second time, and 2d voice last time.

Like as a fa - ther pit-i - eth his chil - dren so the Lord hath mer-cy, so the Lord hath mer-cy, so the Lord hath mercy on them that fear Him, (that):

* This repeat should be sung through three times; the 1st voice taking the third part first time, and second part second time; the 2d voice will take the first part first time, and third part last time; the 3d voice will take the second part first time, and first part second time. † These small notes last time. ‡ This word in the repeat only.

GO, PROCLAIM THE GOSPEL.—Sacred Round for three Voices.

Firm. W**.

1 2 3

Go, proclaim the gos-pe. to the heathen nations, Go, go, proclaim the gospel to the heathen na - tions, Go, proclaim the gospel to the hea - then na - tions

Slow, and with expression.

I WILL ARISE.—Sentence or Quartett.

I will a - rise, I will a - rise, and go to my fa - ther, and will say un - to him, Fa - - - ther, fa - - - ther, I have

f *m* Dim.

sin - ned, I have sin - ned a-gainst heaven and be - fore thee, and am no more wor - thy, and am no more wor - thy to be call - ed thy son.

Slow, and in exact time.

THE LORD IS IN HIS HOLY TEMPLE.—Sentence.

m *p* *mp* *mf* Dim.

The Lord is in his ho - ly tem - ple, let all the earth keep si - lence, keep si - lence, keep si - lence, keep si-lence be - fore . . Him.

m *p* *mp* *mf* Dim.

Firm, and with energy.

PRAYER FOR THE HEATHEN.

(For monthly concerts of prayer and other missionary meetings.)

m Cres. *f*

O Lord, en - light-en the heathen, and bless thy servants, the mis - sion-a - ries of the cross.

O Lord, en - light-en the heathen, and bless thy servants, the mis - sion-a - ries of the cross. Though sin and darkness en - com - pass the

m Cres. *f* *m*

O Lord, en - light-en the heathen, and bless thy servants, the mis - sion-a - ries of the cross.

Cres. *mf* *f* *ff*

Pray, O . . pray, . . that the Sun of Righteousness may a - rise, may a - rise, that the Sun of Righ-teousness may a - rise.

peo - ple, Pray, O . . pray, . . that the Sun of Righteousness may a - rise, ... that the Sun of Righ-teousness may a - rise.

Cres. *mf* *f* *ff*

Pray, O . . pray, . . that the Sun of Righteousness may a - rise, may a - rise, that the Sun of Righ-teousness may a rise.

ALTHOUGH THE FIG-TREE.—Solo, Duet, and Chorus. (For Fasts and other occasions.)

Moderate.

Tenor—SOLI.

BEAUMONT.

Treble, Alto and Base

Although the fig - tree, Although the fig - tree shall not blos - som, nei - ther shall fruit be on the vine; The la - bor of the

Base.

Tenor and Base—DUET.

Alto and Base—DUET OR SOLO.

ol-ive shall fail, and the fields shall yield no fruit; The flocks shall be cut off from the fold, and there shall be no herd in the stall;

m With spirit. *mf* *f* *mf*

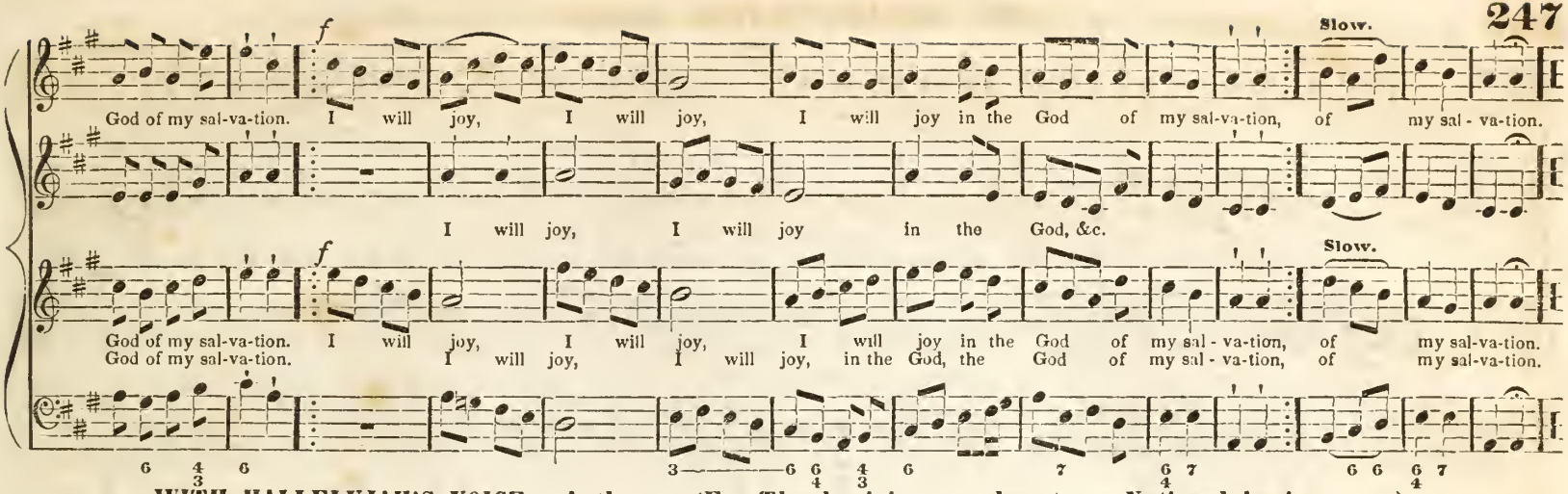
Yet will I re - joice in the Lord, Yet will I re - joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the

Yet will I re - joice in the Lord, Yet will I re - joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the

m *mf* *f* *mf*

Yet will I re - joice in the Lord, Yet will I re - joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the

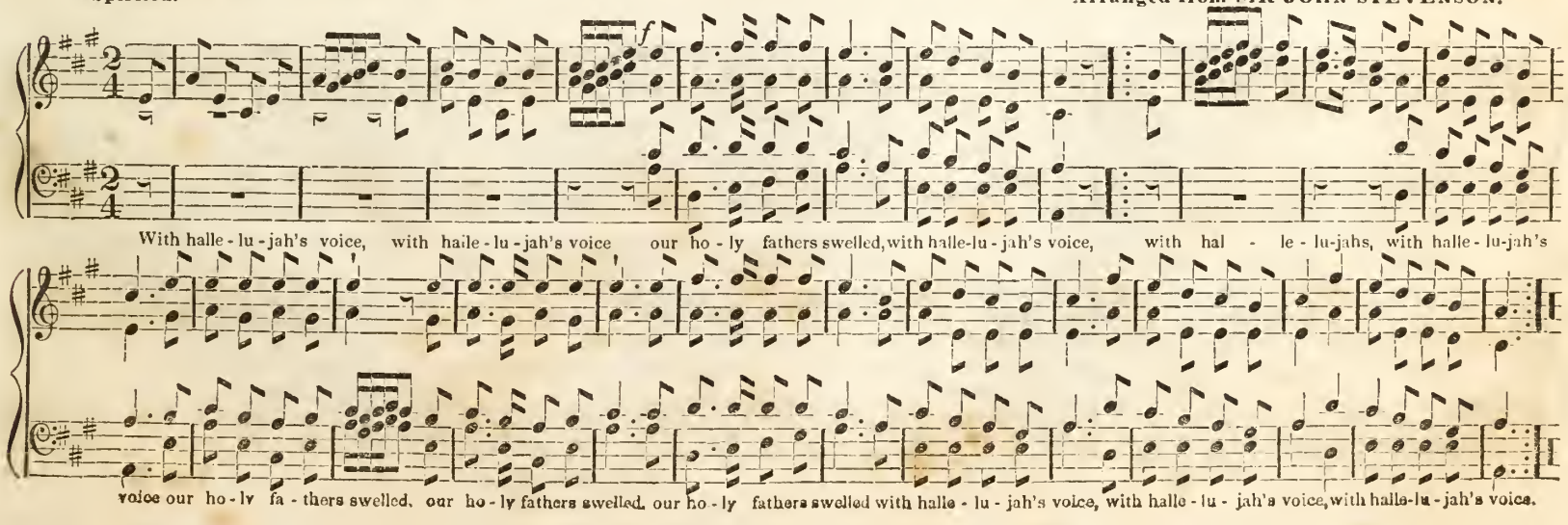
6 3 6 #6/4 6/4 7 6/4 4/3 6 4/3 6 4/3 6 6/4 6/5 7



WITH HALLELUJAH'S VOICE.—Anthem. (For Thanksgiving, or almost any National Anniversary.)

Spirited.

Arranged from SIR JOHN STEVENSON.



With tenderness and feeling.

THE ORPHAN'S PRAYER.—Quartett.

W**.

1. I love to stay where my moth - er sleeps, And gaze on each star as i twink - ling peeps, Through that bend-ing wil-low which lone - - - ly
2. I love to kneel on the green turf there, A - far from the scene of my dai - ly care, And breathe to my Sa - viour my eve - ning
3. I still re - - mem - ber how oft she led, And knelt me by her, as with God she plead, That I might be His when the clod was
4. I love to think how 'neath the ground, She slumbers in death as a cap - tive bound, She'll slum-ber no more when the trump shall

weeps O er my moth - er's grave, O'er my moth - er's grave. Through that bend - ing wil - low O'er my moth - er's grave.
prayer O'er my moth - er's grave, O'er my moth - er's grave. Through that bend - ing wil - low O'er my moth - er's grave.
spread O'er my moth - er's grave, O'er my moth - er's grave. Through that bend - ing wil - low O'er my moth - er's grave.
sound O'er my moth - er's grave, O'er my moth - er's grave. Through that bend - ing wil - low O'er my moth - er's grave.

BROWNE. S. M. Double. Or 6's, 8's & 4's. (New England Hymn.)

Allegro.

Poetry by Mrs. Hemans—Music by Miss Browne.

1. The breaking waves dash'd high On a stern and rock-bound coast And the woods against a stormy sky Their giant branches toss'd; And the heavy night hung dark,

2. Not as the conqueror comes, They, the true-hearted, came; Not with the roll o' the stirring drums, And the trumpet that sings of fame; Not as the flying come,

6's, 8's & 4's. Proclaim the lof-ty praise Of Him who once was slain, But now is risen, through endless days To live and reign; He lives and reigns on high,

Ritard.

The hills and waters o'er, When a band of exiles moored their barque On the wild New England shore.

Ritard.

In silence and in fear; They shook the depths of the desert gloom With their hymns of lofty cheer.

Ritard.

Who bought us with his blood, En - throned above the farthest sky, Our Sav - iour God.

Ritard.

3.

Amidst the storm they sang,
And the stars heard, and the sea,
And the sounding aisles of the dim woods rang,
To the anthem of the free!
The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared—
This was their welcome home!

4.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine!
Ay, call it holy ground,
The soil where first they trod!
They have left unstained what there they found,
Freedom to worship God!

LET THE WORDS OF MY MOUTH.—(For opening or closing Service.)

In chanting style. Arranged from the Choral.

Let the words of my mouth, and the med - i - ta-tions of my heart, and the med - i - ta-tions of my heart, be ac - cept - a-ble, O Lord, O Lord.

Let the words of my mouth, and the med - i - ta-tions of my heart, and the med - i - ta-tions of my heart, be ac - cept - able, O Lord, O Lord.

Let the words of my mouth, and the med - i - ta-tions of my heart, and the med - i - ta-tions of my heart, be ac - cept - a-ble, O Lord, O Lord.

Unison. 5 4 / 3 9 6 7 6 / 4 6 7 7 4 3

CAST THY BURDEN ON THE LORD.—Quartett or Chorus.—(For opening or closing Service.)

Not fast. Cres.

Cast thy bur-den on the Lord, and he shall sustain thee, and he shall sustain thee, Cast thy burden on the Lord, and he shall sustain thee, A - men.

Cres.

Cast thy bur-den on the Lord, and he shall sustain thee, and he shall sustain thee, Cast thy burden on the Lord, and he shall sustain thee, A - men

Cres.

Cast thy bur-den on the Lord, and he shall sustain thee, and he shall sustain thee, Cast thy burden on the Lord, and he shall sustain thee, A - men.

Cres.

6 / 4 7 ♭7 6 4 3 / 4 7 ♭6 / 5 6 7 / 4

MY MOTHER'S BIBLE.—Quartett. Or, C. M. Double.

Slow, and with tenderness.

Poetry by GENERAL MORRIS.

1. This book is all that's left me now!—Tears will un - bid - den start— With falt - 'ring lip and throb-bing brow, I press it to my heart. For
2. Ah! well do I re - mem-ber those Whose names these re - cords bear: Who round the hearth-stone used to close Af - ter the eve - ning prayer, And
3. My fa - ther read this ho - ly book To bro - thers, sis - ters dear; How calm was my poor mo-ther's look, Who lean'd God's word to hear. Her
4. Thou tru - est friend man ev - er knew, Thy con - stan - cy I've tried; Where all were false I found thee true, My coun-sel - lor and guide. The

ma - ny gen - e - ra - tions past, Here is our fam' - ly tree; My mo - ther's hands this Bi - ble clasp'd; She, dy - ing, gave it me.
speak of what these pa - ges said, In tones my heart would thrill! Though they are with the si - lent dead, Here are they liv - ing still.
an - gel face — I see it yet! What throng-ing mem'-ries come! A - gain that lit - tle group is met With - in the halls of home.
mines of earth no trea-sures give That could this vol - ume buy; In teach - ing me the way to live, It taught me how to die.

Cres. p Cres. Dim.

THE CHRISTIAN GRACE—HOPE. Quartett.

Plaintive, but firm.

Arranged and partly composed for this work.

m Cres. *p* Cres.

1. Mourner! why this fruitless sor - row? Let me soothe thee with my lay; Darkest night hath brightest mor - row, So shall sad-ness pass a - way. Heavy

m Cres. *p* Cres.

2. My blest mis - sion is from heav - en, Thither let thy thoughts as-cend! Free thy heart from earth-ly leav - en, Thou shalt know me as thy friend; Be thy

Unison.....

Cres. Dim. Cres. *m*

is thy heart with an - guish, Sorely are thy thoughts oppressed! Mourner! wherefore dost thou languish? I am here, I am here to give thee rest.

Cres. Dim. Cres. *m*

prayers and ad - o - ra - tions Made un - to that bright a - bode; I will lead thy as - pi - ra - tions, I am here, I am here to point to God.

CHILDREN OF THE SABBATH SCHOOL.—Duet and Chorus between Choir or Teachers and Scholars.

Duet.—TENOR AND BASE.

Duet.—TREBLE AND ALTO.

1. Children of the Sabbath school, Sweet be your numbers; Loud proclaim your Maker's praise, Now repeat his wonders. Sing the blessings of our land, Giv - en by a
2. The good Shepherd calls you now, Playmate, sister, brother, Come, amid these sacred scenes, Praise your heavenly Father. He permits you here to meet, Kindly guides your

Accompaniment.

Duet.—TENOR AND BASE

Chorus of Teachers.

Father's hand; On this your festal day, Raise, raise the happy lay, On this your fes-tal day, Raise the hap - py lay.
erring feet; Then sing your earnest praise, Pour forth the gladsome lays, Then sing your earnest praise, Pour the glad-some lays.

Sym.

A little faster.

Chorus to each verse by Scholars.

Shout the strain, the notes prolong, Joyful be the lay and song, Till a-round the throne above We shall sing a Saviour's love.

Accom.

First time, Children alone; second time, Children and Teachers.

First time, Children.

Second time, Children and Teachers. *f*

We shall sing a Saviour's love In those heavenly realms above, When thro' God's eternal Son Vict'ry over death is won, Vic - t'ry o - ver death is won.

O BE JOYFUL IN THE LORD.—Thanksgiving Anthem.

With great spirit and energy.

Theme from BEETHOVEN'S Mass in C.

f Cres. *f*

O be joy - ful, be joy-ful in the Lord; O be joyful, be joyful, all ye lands; Serve the Lord with gladness, and come before his presence, and come before his presence

f Cres. *f*

O be joy - ful, be joy-ful in the Lord; O be joyful, be joyful, all ye lands; Serve the Lord with gladness, and come before his presence, and come before his presence

f Cres. *f*

O be joy - ful, be joy-ful in the Lord; O be joyful, be joyful, all ye lands; Serve the Lord with gladness, and come before his presence, and come before his presence

f Cres. *f*

Unison.

m Cres. *m* A little slower.

with a song. Be ye sure, be ye sure, be ye sure that the Lord he is God, It is he that hath made us, and

m Cres. *m* A little slower.

with a song. Be ye sure, be ye sure, be ye sure that the Lord he is God, It is he that hath made us, it is he that hath made us, and not we ourselves, and

m Cres. *m* A little slower. Cres.

with a song. Be ye sure, be ye sure, be ye sure that the Lord he is God, It is he that hath made us, it is he that hath made us, and not we ourselves, and

m Cres. *m* A little slower. Cres.

Key of F. Accelerate.

not we our - selves. We are his people, and the sheep of his pas-ture, We are his people, and the sheep of his pasture. O go your way into his gates with thanks -

not we our - selves. We are his people, and the sheep of his pas-ture, We are his people, and the sheep of his pasture. O go your way into his gates with thanks -

Key of F.

not we our - selves. We are his people, and the sheep of his pas-ture, We are his people, and the sheep of his pasture. O go your way into his gates with thanks -

Unison.

- - giving, O go your way into his gates with thanksgiving, and in-to his courts with praise, and in - to his courts with praise.

- - giving, O go your way into his gates with thanksgiving, and in-to his courts with praise, and in - to his courts with praise.

Sym.

- - giving, O go your way into his gates with thanksgiving, and in-to his courts with praise, and in - to his courts with praise.

Sym.

Unison

f *ff* Slow.

O be joy - ful, be joy-ful in the Lord, O be joy - ful, be joy-ful, all ye lands, be joy--ful in the Lord, be joy - ful in the Lord.

O be joy - ful, be joy-ful in the Lord, O be joy - ful, be joy-ful, all ye lands, be joy - ful in the Lord, be joy - ful in the Lord.

O be joy - ful, be joy-ful in the Lord, O be joy - ful, be joy-ful, all ye lands, be joy - ful in the Lord, be joy - ful in the Lord.

PEACE ON EARTH—A SAVIOUR 'S BORN—Anthem.

(For Christmas, or other occasions which require spirited music.)

Rather slow. *p* Cres. Faster and spirited. *mf*

Peace on earth, Peace on earth— a Sa-viour's born, a Sa-viour's born. Come, saints, and a-dore him, Come, bow at his feet, O give him the

Peace on earth— a Sa-viour's born, a Sa-viour's born.

p Cres.

Peace on earth— . . . . a Sa-viour's born. a Sa-viour's born. Come, saints, and a-dore him, Come, bow at his feet, O give him the

p *mf*

f Dim. Cres.

glo - ry. the joy that is meet; Swell the ho - san-nas that glad-den the skies, And let the full cho - rus un - ceas-ing a - rise, ...

f Dim. Cres.

Swell the ho - san-nas that glad-den the skies, And let the full cho - rus un - ceas-ing a - rise, And let the full

f Dim. Cres.

glo - ry, the joy that is meet; Swell the ho - san-nas that glad-den the skies, And let the full cho - rus un - ceas-ing a - rise.

f

6/4 9/4 6 6/4 7 6/4 9/4 6 6/4 7

f Dim. Cres.

. . . . . And let the full cho-rus un - ceas - ing a - rise, That glad-dens, that glad-dens, that glad-dens the skies, ...

f Dim. Cres.

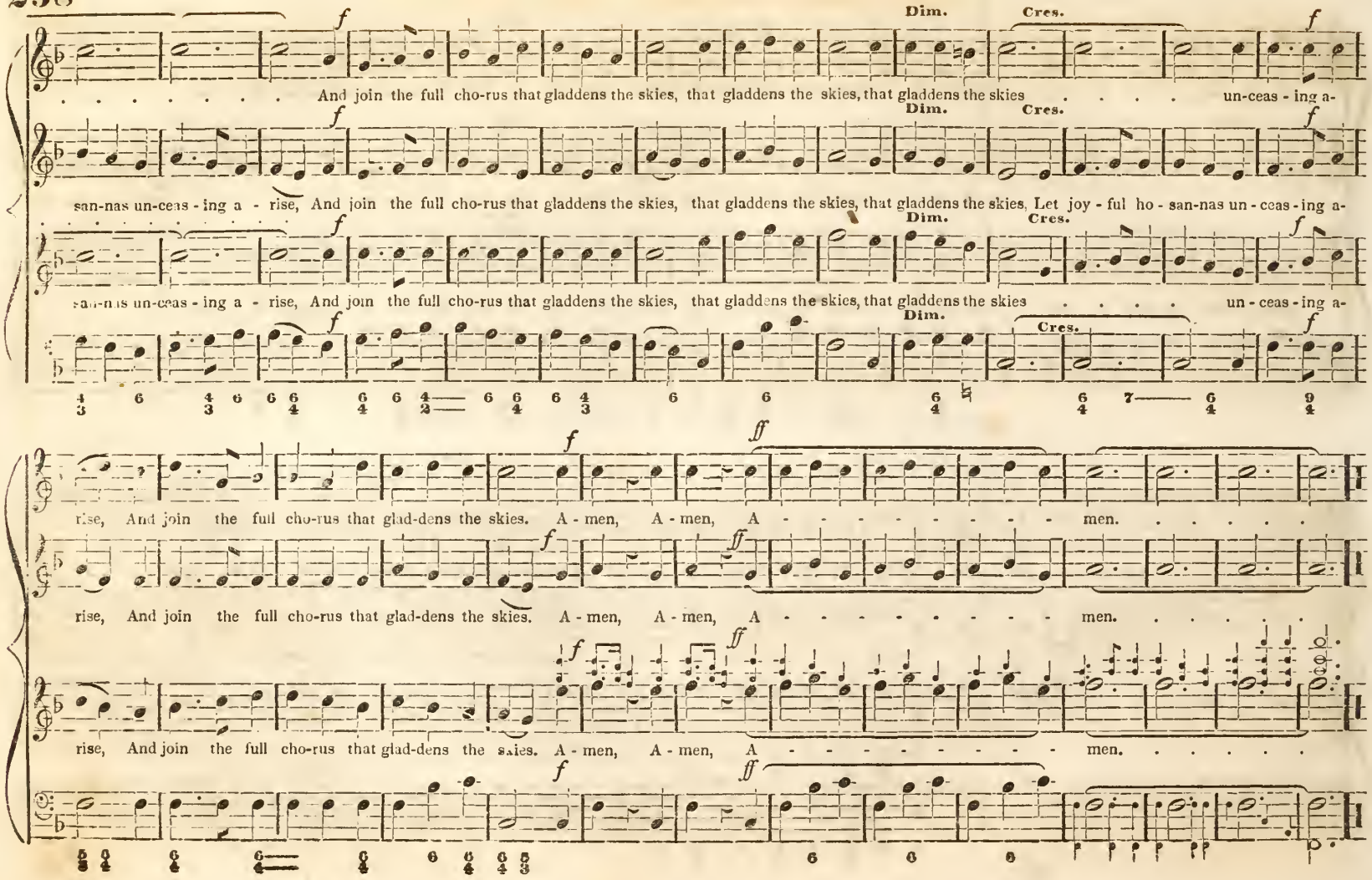
cho - rus un - ceas-ing a - rise, And let the full cho-rus un - ceas - ing a - rise, That glad-dens, that glad-dens, that glad-dens the skies, Let joy - ful ho-

f Dim. Cres.

And let the full cho-rus un - ceas - ing a - rise, That glad-dens, that glad-dens, that glad-dens the skies, Let joy - ful ho-

f Dim. Cres.

6 6 6/4 6 6/4 6 6/4 7 6/4 7 4/3


Dim.
Cres.
And join the full cho-rus that gladdens the skies, that gladdens the skies, that gladdens the skies un-ceas - ing a-
san-nas un-ceas - ing a - rise, And join the full cho-rus that gladdens the skies, that gladdens the skies, that gladdens the skies. Let joy - ful ho - san-nas un - ceas - ing a-
san-nas un-ceas - ing a - rise, And join the full cho-rus that gladdens the skies, that gladdens the skies, that gladdens the skies un - ceas - ing a-
rise, And join the full cho-rus that glad-dens the skies. A - men, A - men, A men.
rise, And join the full cho-rus that glad-dens the skies. A - men, A - men, A men.
rise, And join the full cho-rus that glad-dens the skies. A - men, A - men, A men.

THE CHURCH'S WELCOME.*—Duet and Chorus.

Words by Rev. T. DOWLING.

Moderato.

Duet—TWO TENORS, OR TENOR AND BASE.

Sym.

1. Chil - dren of Zi-on! what harp-notes are steal-ing, So
2. Chil - dren of Zi-on! no long - er in sad-ness Re-
3. Chil - dren of Zi-on! we joy - ful - ly hail you, Who

Duet—ALTO AND SOPRANO.

soft o'er our sens - es, so sooth-ing-ly sweet; 'Tis the mu-sic of an-gels, their rap-tures re-veal-ing, That you have been brought to the Ho - ly One's feet.
frain from the feast that your Sa-viour has given; Come and taste of the cup of sal - va-tion with gladness, And think of the ban - quet still sweet-er in heaven.
en - tered the sheep-fold through Je-sus, the door; While poor pil-grims on earth, though the foe may assail you, Press for-ward, and soon will the con-flict be o'er.

Chorus.

p Cres. Dim. Rit.

1. Chil-dren of Zi-on! we join in their wel-come; 'Tis sweet to lie low at that bless - ed re-treat, 'Tis sweet to lie low at that bless - ed re - treat.

p Cres. Dim. Rit.

2. Chil-dren of Zi-on! our hearts bid you wel-come To the church of the ran-som'd, the king-dom of heaven, To the church of the ransom'd, the king-dom of heaven.

Chorus.

p Cres. Dim. Rit.

3. Chil-dren of Zi-on! O wel-come! thrice wel-come! Till we meet where the foe shall oppress you no more, Till we meet where the foe shall op-press you no more.

p Cres. Dim. Rit.

* This pleasing composition, by the lamented O. Shaw, Esq., of Providence, R. I., is inserted by permission of his lady, who holds the copyright. The arrangement for the piano-forte can be procured in sheet form, at the music stores.

LET EVERY HEART REJOICE AND SING.—National Anthem.

(For Independence, Thanksgiving, or other National festivals.)

Composed expressly for this work.

With energy and spirit.

Chorus.

Sym. *p* *f*

1. { Let every heart re - joice and sing, Let cho-ral anthems
   { Ye reverend men and chil - dren, bring (*Omit*) - - - - -
2. { He bids the sun to rise and set; In heaven his power is
   { And earth, subdued to him, shall yet (*Omit*) - - - - -

Duet. *m* Chorus. *f* *ff*

rise; To God your sa-eri - fice; For he is good; the Lord is good, And kind are all his ways; With songs and honors sound - ing loud, The
known; Bow low be - fore his throne; For he is good; the Lord is good, And kind are all his ways; With songs and honors sound - ing loud, The

Lord Je - ho - vah praise, While the rocks and the rills, While the

Chorus to each verse. *m* Cres.

Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glorious an - them raise: While the rocks

m While the rocks and the rills, While the

Unison.

vales and the hills, A glorious anthem raise. Let each prolong the grate - ful song, And the

A glorious an - them raise.

Sym.

A glorious anthem raise. Let each prolong the grate - ful song And the

vales and the hills,

Sym.

Unison.

God of our fathers praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise, A glo - rious, glo-rious an - them raise.

God of our fathers praise, While the rocks and the rills, While the vales and the hills, A glo-rious anthem raise, A glo - rious, glo - rious an - them raise.

* The vocal parts should not be played, but only the symphony, until the last six measures, when the instruments should be employed.

FROM THE RISING OF THE SUN.—Anthem.

(For Missionary Meetings, Concerts of Prayer, and other occasions for missionary purposes.)

With spirit and energy.

1st time Base and Tenor.

From the ri-sing of the sun, to the go-ing down of the same, My name shall be great a - mong the Gentiles, And in eve - ry place incense shall be offer'd un-

From the ri-sing of the sun, to the go-ing down of the same, My name shall be great a - mong the Gentiles, incense shall be offer'd un-

From the ri-sing of the sun, to the go-ing down of the same, My name shall be great a - mong the Gentiles, And in eve - ry place incense shall be offer'd un-

Unison.

2d time Alto and Sopr.

to my name, Incense, incense and a pure off'ring, For my name shall be great among the heathen, Saith the Lord, the Lord of hosts.

to my name, Incense, incense and a pure off'ring, For my name shall be great among the heathen, Saith the Lord, the Lord of hosts.

to my name, Incense, incense and a pure off'ring, For my name sh li be great among the heathen, Saith the Lord, the Lord of hosts.

CHRIST STILLING THE TEMPEST.—Quartett.

Slow, and with expression.

Theme from NELSON.

Cres. Dim. Cres. f m

1. Fear was with-in the toss-ing bark, When storm - y winds grew loud, And waves came roll - ing high and dark, And the tall mast was bow'd; And

Cres. Dim. Cres. f m

2. And the wind ceased—it ceased—that word Pass'd through the gloomy sky; The trou-bled bil - lows knew their Lord, And they sank 'neath his eye; And

Cres. Dim. Cres. f m

3. Thou that didst rule the an - gry hour, And tame the tem-pest's mood, O, send thy Spir - it forth in pow'r, O'er our dark souls to brood; Thou

Cres. Dim. Cres. f m

6/4 6 7 6 5 6 ♯ 7/♯ 6 7 Unison.

p Cres. m Dim. p pp

men stood breath-less in their dread, And baf-fled in their skill; But One was there, who rose and said, "Peace—be still, peace— be still."

p Cres. m Dim. p pp

slum - ber set-tled on the deep, And si-lence on the blast, As when the righ-teous fall a - sleep; Peace - ful sleep, peace - ful sleep.

p Cres. m Dim. p pp

that didst bow the bil-lows' pride Thy man-dates to ful - fil, So speak to pas-sion's rag - ing tide, Peace— be still, peace— be still.

p Cres. m Dim. p pp

♮6 6 7 6 6 5/4 3 6 7/4

PRAISE THE LORD, ALL YE NATIONS.—Anthem.

Music by ROMBERG.
From the "Power of Song."
(For Installation, Dedication, or Thanksgiving.)

Spirited and energetic.

Praise the Lord, all ye na - tions; Praise Him, praise Him, all the earth; O praise Him, praise Him, all ye peo - ple; O

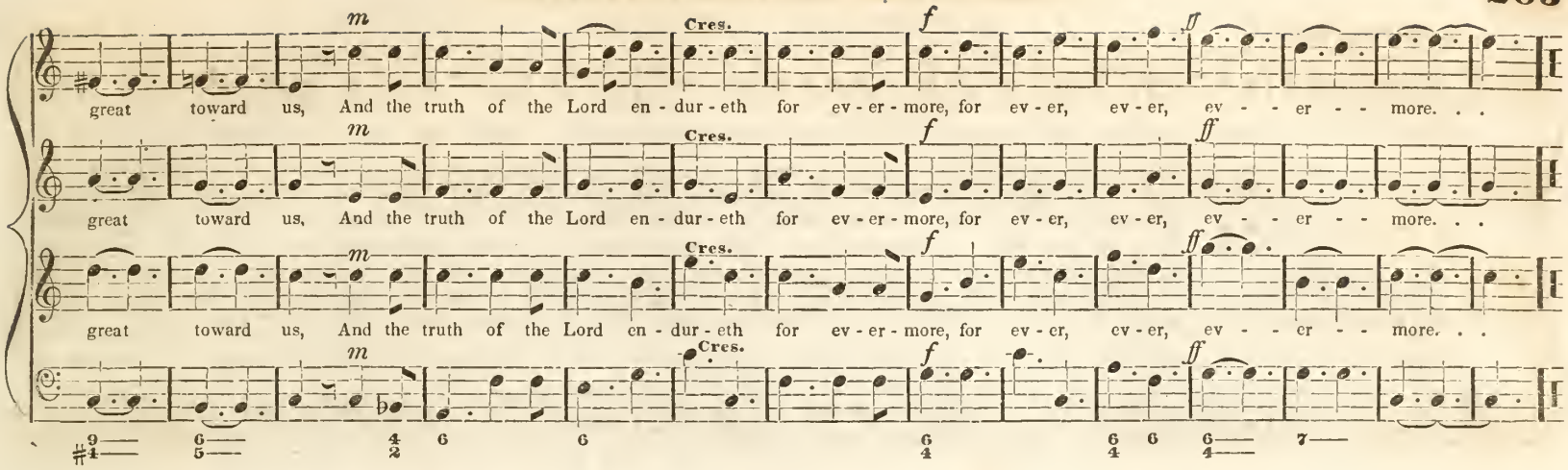
Praise the Lord, all ye na - tions; Praise Him, praise Him, all the earth; O praise Him, praise Him, all ye peo - ple; O

Praise the Lord, all ye na - tions; Praise Him, praise Him, all the earth; O praise Him, praise Him, all ye peo - ple;

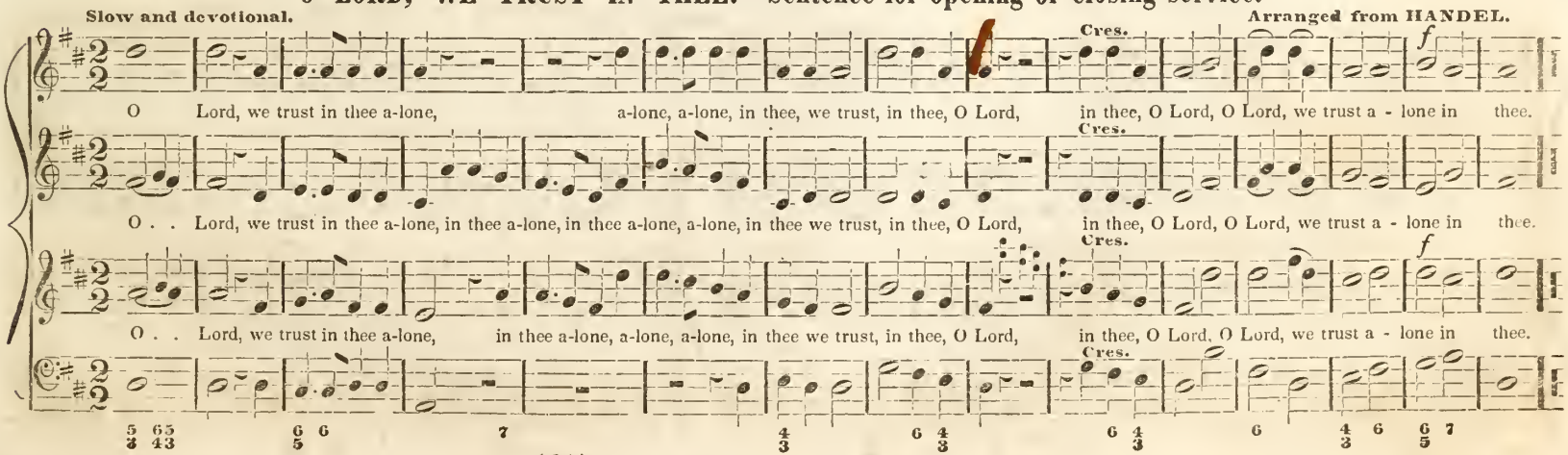
praise the Lord, O praise Him, all ye peo - ple, For his mer - ci - ful kind-ness is great towards us, For his mer - ci - ful kind-ness is

praise the Lord, O praise Him, all ye peo - ple, For his mer - ci - ful kind-ness is great towards us, For his mer - ci - ful kind-ness is

O praise the Lord, O praise Him, all ye peo - ple, For his mer - ci - ful kind-ness is great towards us, For his mer - ci - ful kind-ness is



O LORD, WE TRUST IN THEE.—Sentence for opening or closing service.



THE LAW OF THE LORD IS PERFECT.

RESPONSE TO THE DECALOGUE.

In chanting style. S. B. POND.

Cres.

The law of the Lord is perfect, convert-ing the soul; thy testimony, Lord, is sure, making wise the simple; thy statutes, Lord, are right, re - joic - ing the

Cres.

The law of the Lord is perfect, convert-ing the soul; thy testimony, Lord, is sure, making wise the simple; thy statutes, Lord, are right, re - joic - ing the

Cres.

The law of the Lord is perfect, convert-ing the soul; thy testimony, Lord, is sure, making wise the simple; thy statutes, Lord, are right, re - joic - ing the

Cres.

6 7 6 6 4 ♮ 8 7 6

THY WORD IS A LAMP UNTO MY FEET.

Didactic. RESPONSE TO THE DECALOGUE. S. B. POND.

Adagio.

heart; thy commandment, Lord, is pure, enlight-'ning the eyes. A - men.

heart; thy commandment, Lord, is pure, enlight-'ning the eyes. A - men.

heart; thy commandment, Lord, is pure, enlight-'ning the eyes. A - men.

6 4 7— 6 4 7

Thy word is a lamp un - to my feet, and a light, a
How sweet are thy words un - to my taste— yea, sweeter than

Thy word is a lamp un - to my feet, and a light, a
How sweet are thy words un - to my taste—yea, sweet-er than

6 6 7 4 6 5 4 3

First time. Second time.

light un - to my path!
hon - ey to my . . . . . mouth! } Give me understanding, and I shall keep thy law, for there-in do I de - light, O Lord, my God. A - men.

First time. Second time.

light un - to my path!
hon - ey to my . . . . . mouth! } Give me understanding, And I will keep thy law, for there-in do I de - light, O Lord, my God. A - men!

O THAT MY WAYS WERE DIRECTED TO KEEP THY STATUTES!

Didactic, and somewhat vigorous.

RESPONSE TO THE DECALOGUE.

S. B. POND.

Rit. Dim.

O that my ways were di - rect - ed to keep thy statutes! O, let me not wan - der from thy commandments, O Lord, my God! A - - men!

Rit. Dim.

O that my ways were di - rect - ed to keep thy statutes! O, let me not wan - der from thy commandments, O Lord, my God! A - - men!

Rit. Dim.

O that my ways were di - rect - ed to keep thy statutes! O, let me not wan - der from thy commandments. O Lord, my God! A - - men!

Rit. Dim.

HARK WHAT MEAN THOSE HOLY VOICES.—Anthem for Christmas.

GRACE CHURCH. 8's & 7's.

Rather slow. T. BISSELL.

Sweetly sound-ing through the skies?

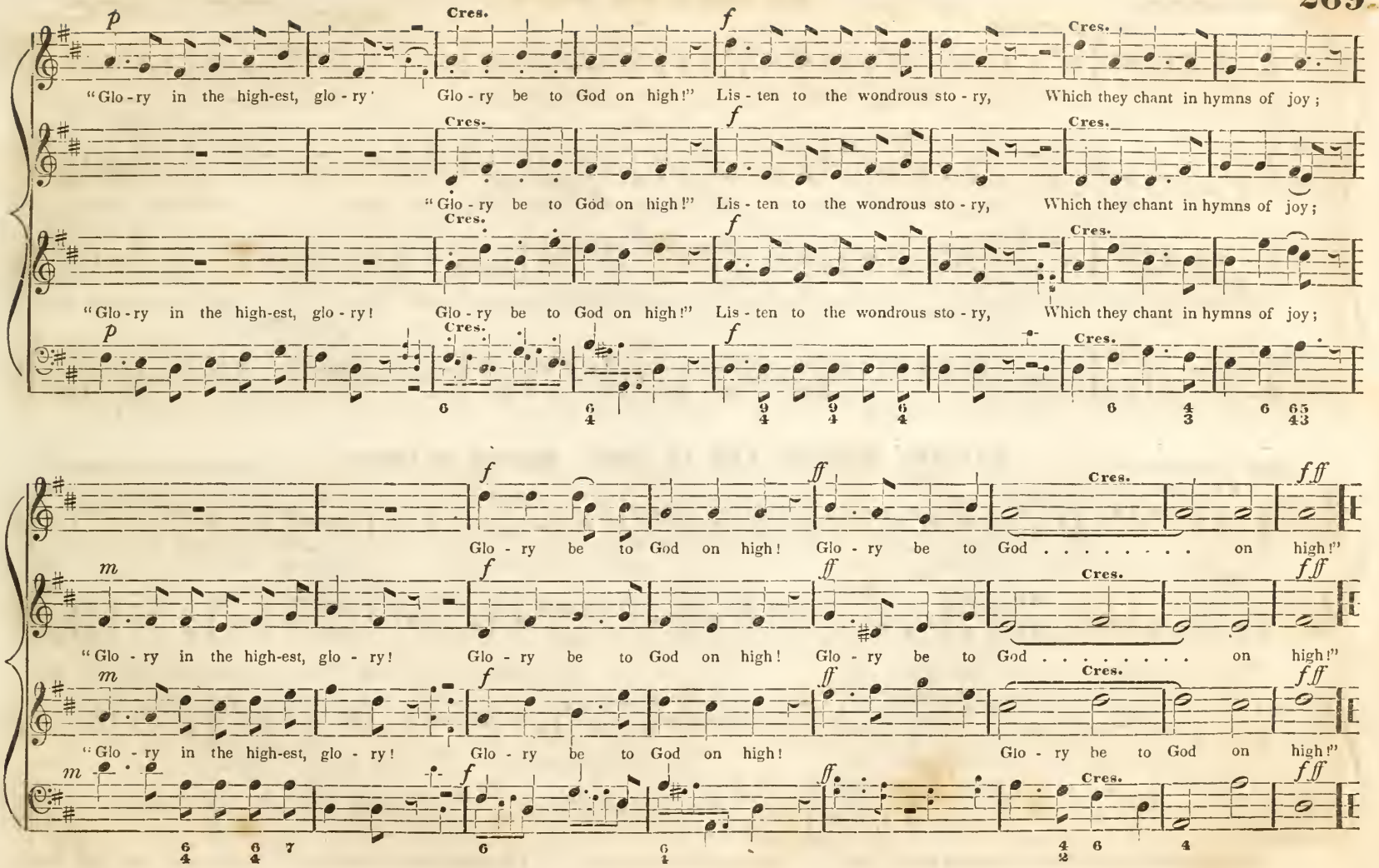
Hark! what mean those ho - ly voi - ces, Lo! th' angel - ic host re - joi - ces, Heav'nly hal - le - lu - jahs rise;

Hark! what mean those ho - ly voi - ces, Sweetly sounding through the skies? Lo! th' angel - ic host re - joi - ces, Heav'nly hal - le - lu - jahs rise;

Lo! th' angel - ic host re - joi - ces, Heav'nly hal - le - lu - jahs rise. Lis - ten to the won-drous sto-ry, Which they chant in hymns of joy;

Lo! th' angel - ic host re - joi - ces, Heav'nly hal - le - lu - jahs rise. Lis - ten to the won-drous sto-ry, Which they chant in hymns of joy;

Lo! th' angel - ic host re - joi - ces, Heav'nly hal - le - lu - jahs rise. Which they chant in hymns of joy;


p
Cres.
f
"Glo - ry in the high-est, glo - ry! Glo - ry be to God on high!" Lis - ten to the wondrous sto - ry, Which they chant in hymns of joy;
"Glo - ry be to God on high!" Lis - ten to the wondrous sto - ry, Which they chant in hymns of joy;
"Glo - ry in the high-est, glo - ry! Glo - ry be to God on high!" Lis - ten to the wondrous sto - ry, Which they chant in hymns of joy;
ff
fff
Glo - ry be to God on high! Glo - ry be to God . . . . . on high!"
m
"Glo - ry in the high-est, glo - ry! Glo - ry be to God on high! Glo - ry be to God . . . . . on high!"
"Glo - ry in the high-est, glo - ry! Glo - ry be to God on high! Glo - ry be to God on high!"

With expression.

MAY GRACE AND TRUTH.

Arranged by L. Marshall.
(Suitable for Peace Anniversaries, and similar occasions.)

a Tempo. p pp

and truth, sweet peace and rest, dwell in each breast, sweet peace and rest, dwell in each breast, sweet peace, sweet peace.

pp

May grace and truth, sweet peace and rest, dwell in each breast, and rest, dwell in each breast, sweet peace, sweet peace, sweet peace.

a Tempo. pp

May grace and truth, sweet peace and rest, dwell in each breast. sweet peace and rest, dwell in each breast, sweet peace, sweet peace, sweet peace.
sweet peace and rest, dwell in each breast, sweet peace,

p pp

7 6/4 6 6/4 7 7

EVENING, MORNING, AND AT NOON.—Quartett or Chorus.

Slow and sustained. (For opening and close of service.)

p m Cres. Dim. m Cres.

Evening, morning. and at noon, will I cry and pray a - loud! And he shall hear my voice, shall hear my voice, will hear my voice.

p m Cres. Dim. m Cres.

Evening, morning, and at noon, will I cry and pray a - loud! And he shall hear my voice, shall hear my voice, will hear my voice.

p m Cres. Dim. m Cres.

Evening, morning, and at noon, will I cry and pray a - loud! And he shall hear my voice, And he shall hear my voice, will hear my voice.

p m Cres. Dim m Cres.

Evening, morning, and at noon, will I cry and pray a - loud! And he shall hear my voice, And he shall hear, shall hear my voice, will hear my voice.

Slow, and with much expression.

m Cres. p m p m Cres.

He was de - spised and re - jected of men, A man of sorrows and acquainted with grief, He was de - spised, He was re - ject-ed, re - ject - ed of

m Cres. p m p m Cres.

He was despised and re - ject-ed of men, A man of sorrows and acquainted with grief, He was despised, He was re - ject-ed. re - ject-ed of

m Cres. p m p m Cres.

He was despised and re - ject-ed of men, A man of sorrows and acquainted with grief, He was de-spised, He was re - ject-ed, re - ject-ed of

m Cres. p m p m Cres.

Unison. 6 6 4 3 6 5 87

Last time rit. Fine. D. C. Fine.

men, re - ject-ed and de-spised of men, And acquainted with grief.

Dim.

men, re - ject-ed and de-spised of men, A man of sorrows and acquainted with grief.

Dim. Fine. Sym. D. C. Fine.

men, re - jected and de-spised of men, A man of sorrows and acquainted with grief . . . . . And acquainted with grief.

Dim.

♯ ♯ 6 6 4 7 4 4 2 6 4 3

PEACE BE TO THIS HABITATION.—For commencement or conclusion of service and peace occasions.

With precision. T. BISSELL.

p

Peace be to this hab - i - ta - tion, Peace to all who dwell there - in; Peace, the car - nest of sal - va - tion;

p

Peace, ... peace, ... peace, ... peace,

Sym. p

Peace be to this hab - i - ta - tion, Peace to all who dwell there - in; Peace, the ear - nest of sal - va - tion;

Sym. p

Cres. Dim. Cres.

Peace, the fruit of pardoned sin: Peace be to this hab - i - ta - tion, Peace to all that dwell there-in; Peace, the ear-nest of sal-

Cres. Dim. Cres.

. . . of pardoned sin; Peace be to this hab - i - ta - tion, Peace to all that dwell there-in; Peace, the ear-nest of sal

Peace, ... Peace, ...

Peace, the fruit of pardoned sin; Peace be to this hab - i - ta - tion, Peace to all that dwell there-in; Peace, the ear-nest of sal-

Cres. Dim. Cres.

Dim. p pp

va - tion; Peace, ... the fruit of par - doned sin. Peace, that comes from God a - lone, ... Peace, Peace.

Dim. p pp

va - tion; Peace, the fruit . . . of par - doned sin; Peace, that comes from God a - lone, Peace, Peace.

Dim. p pp

Peace, ...

va - tion; Peace, the fruit . . . of par - doned sin; Peace, that comes from God a - lone, ... Peace, Peace.

Dim. p pp

* This flat may be omitted.

HOLY LORD GOD OF HOSTS.—For opening or closing service.

Rather slow. ORLANDO GIBBONS.

Ho - ly, Ho - ly, Ho - ly Lord God of hosts! Heaven and earth are full of the ma - jes - ty of thy glo - - ry. Glo-ry be to thee, O Lord most high.

Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! Heaven and earth are full of the ma - jes - ty of thy glo - ry. Glo-ry be to thee, O Lord most high.

Ho - ly, Ho - ly, Ho - ly Lord God of hosts! Heaven and earth are full of the ma - jes - ty of thy glo - - - ry. Glo-ry be to thee, O Lord most high.

TIME IS WINGING US AWAY.—Duet and Chorus.

(For the opening or close of the year.)

Slow.—SOPRANO AND ALTO.

Time is wing-ing us a-way To our e - ter - nal home; Life is but a win-ter's day, A jour - ney to the

Accom.

Sym.

TENOR AND BASE.

tomb. Youth and vig - or soon will flee, Blooming beau-ty lose its charms, All that's mortal soon will be En-

closed in death's cold arms.

Chorus—a little faster.

But the Chris-tian shall en - joy Health and beau-ty

But the Chris-tian shall en - joy Health and beau-ty

Sym.

closed in death's cold arms. But the Chris-tian shall en - joy Health and beau-ty

Sym.

soon a - bove, Far be - yond the world's al - loy, Se - cure in Je - sus' love, Se - cure in Je - sus' love.

soon a - bove, Far be - yond the world's al - loy, Se - cure in Je - sus' love, Se - cure in Je - sus' love.

soon a - bove, Far be - yond the world's al - loy, Se - cure in Je - sus' love, Se - cure in Je - sus' love.

THE LORD HATH GIVEN AND THE LORD HATH TAKEN AWAY.—For funeral service.

Not too slow. *m* Dim. *m* Cres. Dim.

Yet blessed, blessed, yet blessed be the name of the Lord, Blessed, yet blessed be the name of the Lord. A - men.

m Dim. *m* Cres. Dim.

Yet blessed, blessed, yet blessed be the name of the Lord, Blessed, yet blessed be the name of the Lord. A - men.

m Dim. *m* Cres. Dim.

The Lord hath given and the Lord hath taken away, Yet blessed, blessed, yet blessed be the name of the Lord, Blessed, yet blessed be the name of the Lord. A - men.

Solo Recit. *m* Dim. *m* Cres. Dim.

REMEMBER THE POOR; Or, THE WIDOW'S PRAYER. (May be used as 11's.)

Words by the Rev. H. G. BARRUS.

Andante. *m*

Solo voice. Recit.

Duet, or Duet and Quartett.

1. The tempest is howling, the storm winds are drear,
No star rides aloft the thick darkness to cheer;
The streets are deserted, no trav'ler in sight,
But few who dare brave the dark tempest to-night. 2. Hark! heard ye that sigh? from yon hovel it came, The home of a widow, (a
4. A footstep is heard, her heart bounds with delight; A female has braved the dark

Rit. *p* Cres.

Chorus. *p*

home but in name;) There, desolate, lonely, and worn down with care, She thinks of her children, and breathes out her prayer. 3. O God, O God, thou hast promised the widow to
storm of the night; I've come, lonely widow, to give you re - lief, To feed your dear children, and banish your grief. 5. Bless God, bless God, O my soul, for my prayer thou hast
6. Say, shall we con-tin-ue the widow to

m Cres. *f*

Last verse only. Rit. Dim. *ppp*

bless, To care for the fatherless child in distress; Relieve thou this bosom o'erburthened with grief, And send thou, O send to my children relief!
heard, Still faithful my heart shall confide in thy word; Kind angel of mercy, thrice welcome to me, May Heaven's best blessings e'er rest upon thee.
bless? The fatherless children to help in distress? Be ours then the task, we'll the labor endure, But come to our aid, and remember the poor, Remember the poor, remember the poor.

WATCHMAN, TELL US OF THE NIGHT.—Hymn. Solo & Chorus.

With deliberation, and rather ad lib.

By permission.

Solo.—SOPRANO. Solo.—TENOR.

1. Watchman, tell us of the night, What its signs of prom-ise arc. Traveller, o'er yon mountain's height, See that glo - ry - beam-ing star!
2. Watchman, tell us of the night, High-er yet that star as - cends. Traveller, bless-ed - ness and light, Peace and truth its course por-tends!
3. Watchman, tell us of the night, For the morn-ing seems to dawn. Traveller, dark-ness takes its flight, Doubt and ter - ror are with-drawn!

Solo.—SOPRANO. Solo.—TENOR.

Watchman, does its beauteous ray Aught of hope or joy fore - tell? Traveller, yes; it brings the day—Promised day of Is - ra - el!
Watchman, will its beams a - lone Gild the spot that gave them birth? Traveller, a - ges are its own; See, it bursts o'er all the earth!
Watchman, let thy wanderings cease; Hie thee to thy qui - et home. Traveller, lo, the Prince of Peace—Lo, the Son of God is come!

Chorus for 1st and 2d verses. Chorus for 3d verse.

1. Traveller, yes; it brings the day—Promised day of Is - ra - el!

2. Traveller, a - ges are its own; See, it bursts o'er all the earth!

3. Traveller, lo, the Prince of Peace—Lo, the Son of God is come, Lo, the Son of God is come!

GO FORTH TO THE MOUNT.—Base Solo and Chorus.

SIR JOHN STEVENSON.

(For concerts, 4th of July, and other public occasions.—This solo and chorus may be introduced in "Absalom," between Nos. 26 and 27.)

With spirit.

Sym.

Solo.—BASE.

Go forth to the mount, bring the ol - - ive branch home, And re - joice, for the day of our free - dom is come.

Chorus.

Fine.

Go forth to the mount, bring the ol - ive branch home, And re-joice for the day of our free-dom is come.

Go forth to the mount, bring the ol - ive branch home, And re-joice for the day of our free-dom is come.

Solo.—BASE.

From that time when the moon up - on

Go forth to the mount, bring the ol - ive branch home, And re-joice for the day of our free-dom is come.

Accom.

5/3 5/3 6 6 6/5 7 6 7 6/5 7 4 3 6/4

* The upper notes in this accompaniment may be played an octave higher.

A - ja - lon's vale, Looking mo - tion-less down, saw the kings of the carth In the presencc of God's mighty cham-pion grow pale.

Chorus.

O never had Ju-dah an hour of such joy, O never had Ju - dah an hour of such joy!

O never had Ju-dah an hour of such joy, O never had Ju - dah an hour of such joy!

Chorus.

O never had Ju-dah an hour of such joy, O never had Ju - dah an hour of such joy!

D. C. Fine.

D. C. Fine.

Slow.

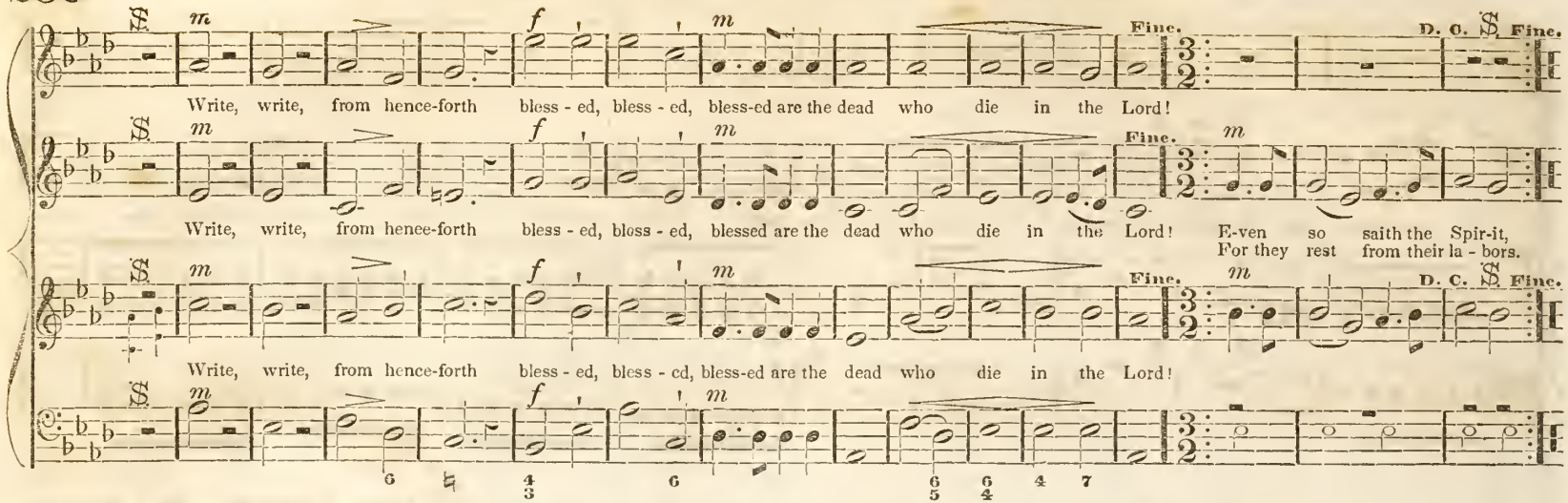
I HEARD A VOICE.—For Funerals.

I heard a voice from heaven, say-ing unto me,

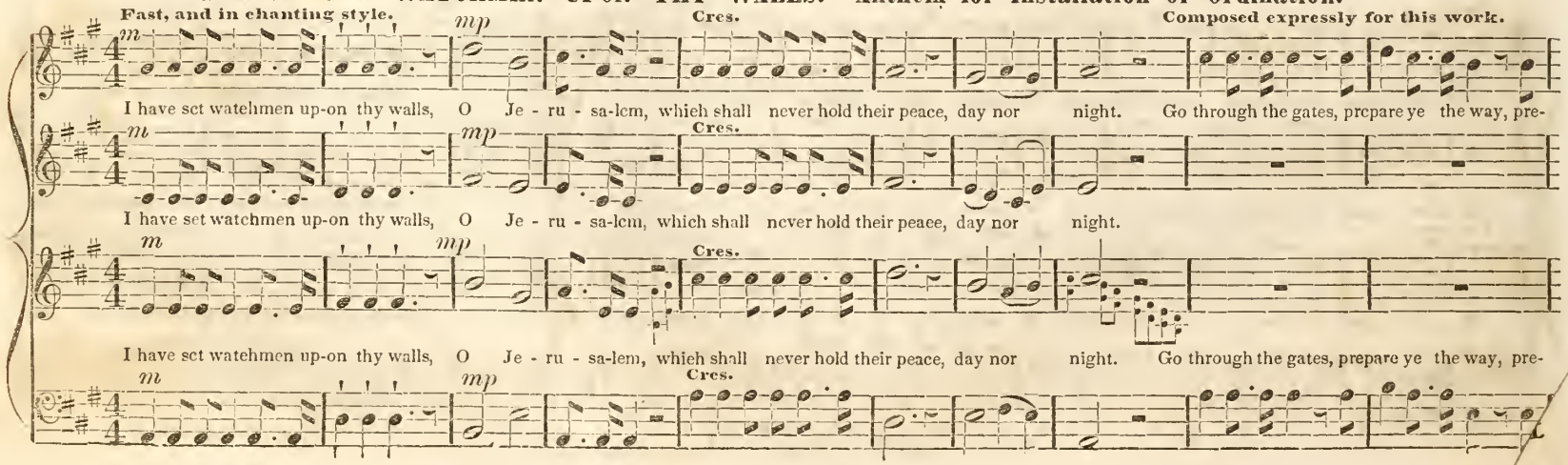
I heard a voice from heaven, say-ing unto me,

I heard a voice from heaven, say-ing unto me,

p Cres.



I HAVE SET WATCHMEN UPON THY WALLS.—Anthem for Installation or Ordination.



m Cres. f

pare ye the way of the people, Cast up the highway, cast up the highway, cast up the highway, and gather out the stones. Lift up a standard, lift up a standard a -

m Cres. f

Cast up the highway, cast up the highway, cast up the highway, and gather out the stones. Lift up a standard a -

m Cres. f

pare ye the way of the people, Cast up the highway, cast up the highway, cast up the highway, and gather out the stones. Lift up a standard, lift up a standard, lift up a standard a -

m Cres. f

6 6 6— 6
4— 4

p m Cres. f ff

mong the people. Halle - lu - jah, halle - lu - jah, halle - lu-jah, A - men! Halle - lu-jah, halle - lu-jah, halle - lu-jah, A - men, A-men, Amen, A - men, A - men!

p m Cres. f ff

mong the people. Halle - lu - jah, halle - lu - jah, halle - lu-jah, A - men! Halle - lu-jah, halle - lu-jah, halle - lu-jah, A - men! . . . . . A - men!

p m Cres. f ff

mong the people. Halle - lu - jah, halle - lu - jah, halle - lu-jah, A - men! Halle - lu-jah, halle - lu-jah, halle - lu-jah, A - men, A-men, Amen, A - men, A - men!

p m Cres. ff

6 7 6— 7 6 6 6— 4 4— 6 5 7
4 4 3 3—

CRY ALOUD, SPARE NOT.—Anthem for Ordination or Installation.

Bold, firm, and in chanting style.

Composed expressly for this work.

f f m m

Cry a - loud, spare not, lift up the voice Show the peo - ple their trans-gressions, and the

f f m m

Cry a - loud, spare not, lift up the voice like a trumpet, like a trumpet! Show the peo-ple their trans-gressions, and the

f f m m

Cry a - loud, spare not, lift up the voice like a trumpet, like a trumpet! Show the peo-ple their trans-gressions, and the

f f m m

Unison..... 7 6 –

Dim. m f Cres.

house of Ja - cob their sins! Say un - to the righteous, say un - to the righteous that it shall be well with them, that it shall be

Dim. m f Cres.

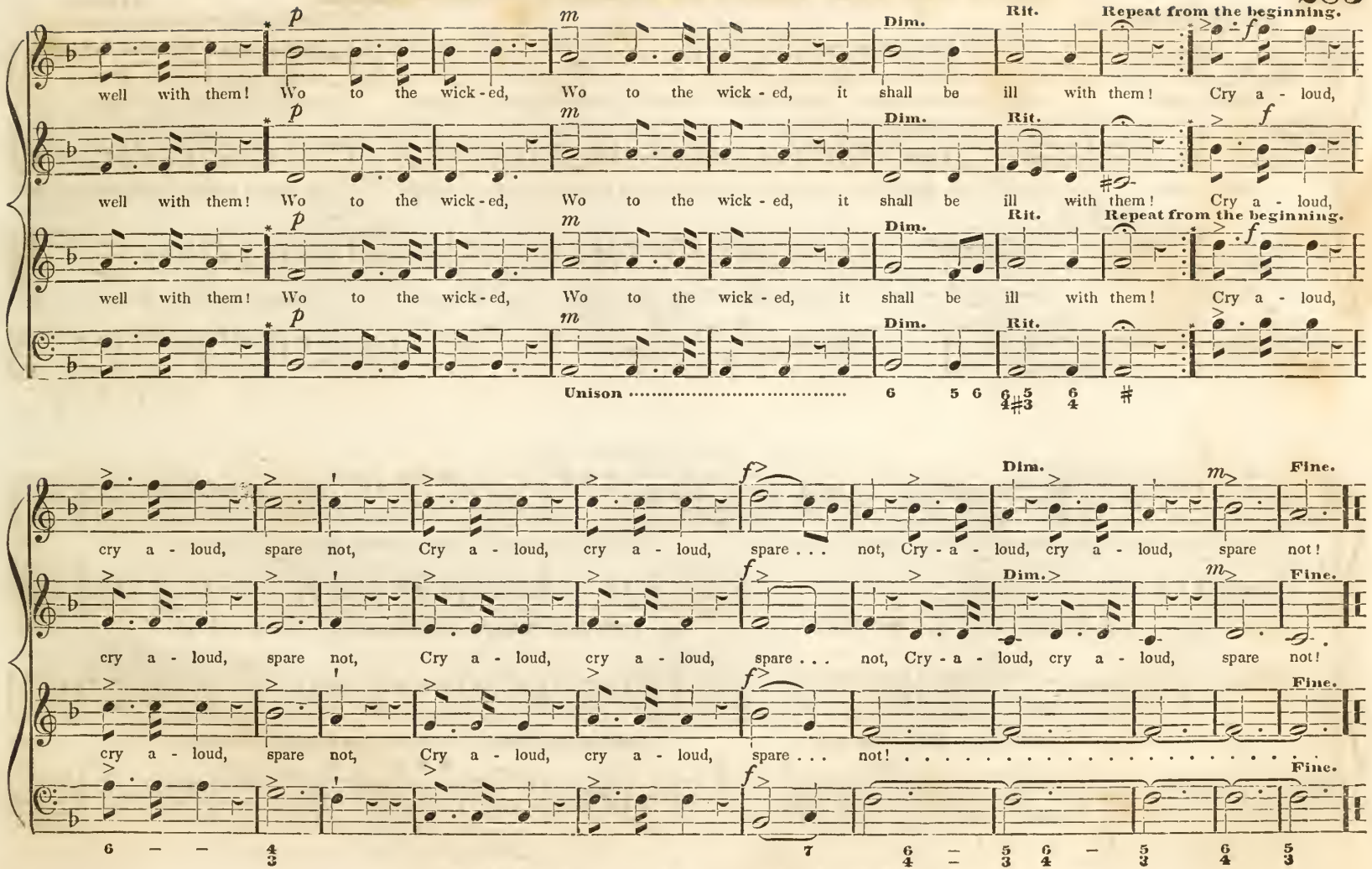
house of Ja - cob their sins! Say un - to the rightcous, say un - to the righteous that it shall be well with them, that it shall be

Dim. m f Cres.

house of Ja - cob their sins! Say un - to the righteous, say un - to the rigliteous that it shall be well with them, that it shall be

Dim. m f Cres.

6/4 – – – 7 6/4 – 5/#3 6 – 6/4



* These seven measures included between the double bars, must be omitted in the repeat.

SWELL THE FULL CHORUS TO CHARITY'S PRAISE.—Anthem.

HANDEL.

(For Concerts and Charitable occasions.)

Spirited and fast.

Swell, swell, Swell the full cho - rus to chari-ty's praise, to charity's praise, to charity's praise, Proclaim it with joy as the theme of our

Swell, swell, Swell the full cho - rus to charity's praise, to chari-ty's praise, to chari-ty's praise, Proclaim it with joy as the theme of our

Swell, swell, Swell the full cho - rus to charity's praise, to chari-ty's praise, to chari-ty's praise, Proclaim it with joy as the theme of our

days, as the theme, as the theme of our days! Swell, swell, Swell the full chorus to charity's praise, Pro-claim it with joy, pro-

days, as the theme, as the theme of our days! Swell, swell, Swell the full chorus to charity's praise, Pro-claim it with joy, pro-

days, as the theme, as the theme of our days! Swell, swell, Swell the full chorus to charity's praise, Pro-claim it with joy, pro-

Adagio.

claim it with joy, pro-claim it with joy, Swell the full cho-rus to char-i-ty's praise, Proclaim it with joy as the theme of our days, as the theme, as the theme of our days.

claim it with joy, pro-claim it with joy, Swell the full cho-rus to char-i-ty's praise, Proclaim it with joy as the theme of our days, as the theme, as the theme of our days.

Adagio.

claim it with joy, pro-claim it with joy, Swell the full cho-rus to char-i-ty's praise, Proclaim it with joy as the theme of our days, as the theme, as the theme of our days.

THE CHRISTIAN ON EARTH.

Not too fast.

Italian Air.—(Inserted by particular request.)

Fine. D. C. Fine.

1. I'm a pil-grim, and I'm a stran-ger, I can tar-ry, I can tar-ry but a night! Do not de-tain me, for I am go-ing To where the streamlets are ever flowing;

2. There the sun-beams are ever shin-ing, I am longing, I am longing for the sight! Within a country, unknown and dreary, I have been wand'ring, forlorn and weary;

Fine. D. C. Fine.

3. Of the country to which I'm go-ing, My Re-deemer, my Redeemer is the light. There is no sorrow, or any sigh-ing, Or any sinning, or any dying;

Smooth and flowing.

SACRED PEACE, CELESTIAL TREASURE.—Chorus.*

p f Dim. m

Sa - cred peace, ce - les - - tial trea - sure! Here be - stow thy smiles a - gain; Care and grief have made us

2d Soprano.

Sa - cred peace, ce - les - - tial trea - sure! . . . Here be - stow thy smiles a - gain; Care and grief . . have made us

1st Soprano. p f Dim. m

Sa - cred peace, ce - les - - tial trea - sure! . . . Here be - stow thy smiles a - gain; Care and grief . . have made us

f m Dim. Cres.

wea - ry, Come, O come and soothe our pain, Come, O come and soothe our pain, and soothe our pain, Come, O come and soothe our

pain, ...

wea-ry, Come, O come . . and soothe our pain, ... and soothe our pain, Come, O come and soothe our

f m Cres.

wea - ry, Come, O come and soothe our pain, Come, O come and soothe our pain, and soothe our pain, Come, O come and soothe our

* This truly beautiful composition is intended for concerts, and may also be introduced in "Absalom," between Nos. 25 and 27, and should be sung without accompaniment. It is set in the key of G in the orchestral parts, where it should be sung when used in "Absalom."

f *p* Cres. *f* Dim.

pain, and soothe our pain. Sa - cred peace, ce - les - - tial trea - sure, Here be - stow thy smiles a-

pain, and soothe our pain. Sa - cred peace, ce - les - - tial trea - sure, . . Here be - stow thy smiles a-

f *p* Cres. *f* Dim.

pain, and soothe our pain. . . . Sa - cred peace, ce - les - - tial trea - sure, . . Here be - stow thy smiles a-

f Dim. *f* *pp*

gain, Heavenly trea - sure, Now be - stow thy smiles a - gain, Heavenly trea - sure, heavenly trea - sure, Now be - stow thy smiles a - gain.

gain, Heavenly trea - sure, Now be - stow thy smiles a - gain, Heavenly trea - sure, heavenly trea - sure, Now be - stow thy smiles a - gain.

m *f* Dim. *f* *pp*

gain, Heavenly trea - sure, heavenly trea - sure, Now be - stow thy smiles a - gain, Heavenly trea - sure, Now be - stow thy smiles a - gain.

FOR THE OPENING AND CLOSE OF MUSIC TEACHERS' CLASSES.—Chorus.

(The first two verses with chorus are intended for the opening of the class, and the last two verses with the chorus for the close of the class.)

Fast and spirited.

m *f* *ff*

Joyful, joy-ful, joyful be our numbers, Bursting forth the soul en-liv-'ning lay,
Swell the strain to music's sweetest murmurs, Every heart now hail the fes-tal day. } Bursting forth the soul en-liv-'ning lay, Hail, O

m *f* *ff*

Fine. *f* Cres. Rit. D. C. to each verse.

1. From the hill and val-ley far a-way, We come with mer-ry greet-ings in our lay.

hail this fes-tal day. 2. Yearly as our fes-tal day rolls round, We hail it ev-er with har--mo-nious sound.
3. Gol-den hours have fleet-ed like a spell, And now we're called to part and bid fare-well.

Fine. *f* Cres. Rit. D. C. to each verse.

*4. Give the hand of friendship ere we part, May heaven now em-balm it in each heart.

* Rise and clasp hands, as this concluding chorus is sung.

Con espressione.

THE MISSIONARY'S THOUGHTS OF HOME.

Words and Music by the Editor.

1. O, my na - tive land, a - dieu! A long, a last fare - well, . . My heart still clings to you, to you, With
2. Rose and lil - y blos - som here, All na - ture lends its spell; . . Yet mem - 'ry's hour brings dear forms near— I
3. Sa - viour, hear; make me re - signed, To learn and do thy will; . . And in thy love, O, may I find, From

home's long-cher - ished spell, Farewell, fare-well, a long fare - - well.
mur - mur then fare - well, Farewell, fare-well, a long fare - - well.
earth a long fare - well, Farewell, fare-well, a long fare - - well.

Rit.

Rit.

HEAVEN IS OUR HOME.*—Duet.

Composed expressly for this work.

First Voice.

1. There is an hour of peaceful rest To mourning wanderers
2. There is a home for wear-y souls, By sins and sor-rows
3. There faith lifts up the tear - less eye, The heart no lon - ger

Second Voice.

Accom.

* Play the first four measures as an introductory symphony.

f

given; There is a joy for souls distressed, A balm for eve-ry wounded breast; 'Tis found, 'tis found, 'tis found a - lone . . in heaven.
driven, When tossed on life's tempestuous shoals, Where storms arise, and ocean rolls. And all, and all, and all . . is drear— 'tis heaven.
riven, And views the tempest passing by, Sees eve-ning shadows quickly fly, And all, and all, and all . . se - rene . . in heaven.

THE SONG OF THE BEREAVED; OR, RESIGNATION.—Ballad.

Andante affetuoso.

Words and Music written expressly for this work, by I. B. WOODBURY.

Pianoforte, Melodeon, or Seraphine.

Rit.

1. I had a gem—'twas giv-en To twine a - round my heart, And make my life a heav-en, A pa - ra - dise on earth; A - las! the Source for-got - ten, From whence this blessing came, I wan-dered far from heav-en, And fann'd the worldly flame; I wan - dered far from heav - en, And fann'd the world-ly flame.

2. My gem grew like the lil - y Of sweet Si - lo - am's rill; It blos-somed—then it fad - ed— I laid it 'neath the hill. O God, for-give my weak-ness My scald-ing tear-drops flow, And give me strength to murmur, That Thou art near-er now; And give me strength to mur-mur, That Thou art near - er now.

3.

O, soothe the broken-hearted
With balm of love divine;
And let the dear departed
For evermore be thine;
A gem—a priceless jewel,
Placed in my Saviour's crown,
'Twill blossom there in fragrance,
Safe from the world's cold frown;
'Twill blossom there in fragrance,
Safe from the world's cold frown.

☞ Copyright secured.

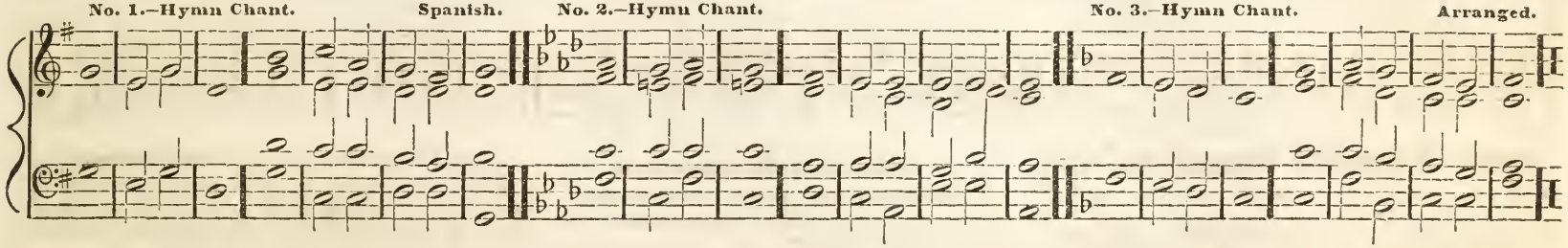
ILLUSTRATIONS IN CHANTING

CHANTS, as now used in this country, consist of what are termed the chanting-note and cadence. The time of the chanting-note is determined by the number of words that are to be sung to it; but the cadences should be in *strict* time, and not drawled out as is too often the case. The single chant has in the first strain one chanting-note, and in the cadence two measures, the first having generally two notes, and the last, one. In the last strain we have one chanting-note and three measures to the cadence. A double chant is simply two single chants. There are besides the single and double chants, peculiar chants which are so constructed, as to admit of odd metres and words of peculiar rhythm being sung to them. See p. 299.

The Bars, thus: "O praise | God ·· in his | holiness!" are used to show when the cadence should be introduced, and the dots between *God* and *in*, indicate the manner, as the words should be applied to the different notes of the cadences. Observe the following rules in chanting: 1. *Recite the words about as fast as a good reader would read.* REMARK.—Where the words are expressive of great joy more rapid enunciation may be observed. 2. *Be careful to observe the pitch rigidly.* 3. *Be careful to observe the expression of the words by the Cres. and Dim.* REMARK.—The chant will allow of this, quite as well as metrical tunes.

The beautiful simplicity of the chant, its antiquity, and its appropriateness to the church, all conspire to make it desirable as an important auxiliary in the worship of Jehovah.

Hymns of any metre can be chanted, as shown on this page below and 299. The simple rule for the common hymn chant of four lines is, that the last three words or syllables of the second line should be used at the first cadence (the rest of the first two lines being sung to the chanting-note), and five words or syllables are used to the last cadence, the rest of the words in the last two lines being used to the chanting-note. This rule will hold good in *Long, Common, Short, Sevens, Eights and Sevens*, and many other metres.



L. M. Why should we start, and fear to die? What timorous worms we | mortals | are!
Death is the gate of endless joy, And yet we | dread to | enter | there.

C. M. When musing sorrow weeps the past, And mourns the | present | pain,
'Tis sweet to think of peace at last, And | feel that | death is | gain

S. M. Blest are the sons of peace, Whose hearts and | hopes are | one,
Whose kind designs to serve and please Through | all their | actions | run.

*L. M. 6 lines.** The Lord my pasture shall prepare, And feed me with a | shepherd's | care;
His presence shall my wants supply, And guard me with a | watchful | eye;
My noonday walks he shall attend, And all my | midnight | hours de- | fend.

L. P.M. Great God, beneath whose piercing eye The world's extended kingdoms lie, We bow before thy | heavenly | throne;
Thy favoring smile upholds them all; Thine anger smites them, and they fall; Thy power we | see, thy | greatness | own.

C.P.M. O God, my inmost soul convert, And deeply on my thoughtful heart Eternal | things im- | press:
Cause me to feel their solemn weight, And tremble on the brink of fate, And | wake to | righteous- | ness.

S. P. M. How pleased and blest was I To hear the people cry, "Come, let us seek our | God to- | day."
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our | vows and | honors | pay.

*H. M.** Where is my Saviour now, Whose smiles I | once pos- | sessed?
Till he return, I bow, By heavy | grief op- | pressed:
My days of happiness are gone, And I am | left to | weep a- | lone.

7s. Suppliant, lo! thy children bend, Father, for thy | blessing | now;
Thou canst teach us, guide, defend; We are | weak, al- | mighty | thou.

8s & 7s. Saviour, who thy flock art feeding, With the shepherd's | kindest | care,
All the feeble gently leading, While the | lambs thy | bosom | share.

*8s, 7s, & 4s.** O my soul, what means this sadness? Wherefore art thou | thus cast | down?
Let thy griefs be turned to gladness; Bid thy restless | fears be- | gone;
Look to Jesus, And re- | joice in | his dear | name.

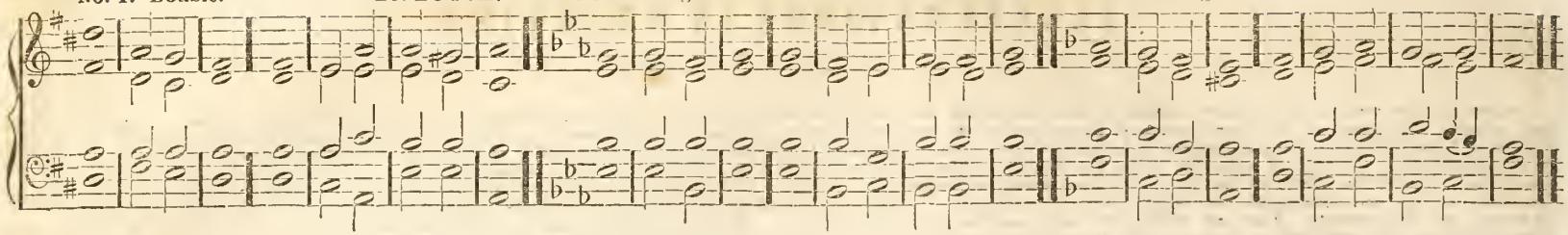
6s & 4s. Come, thou Almighty King! Help us thy name to sing; Help | us to | praise!
Father all glorious, O'er all victorious, Come, and reign | over ·· us, | Ancient · of | days.

7s & 6s. As flows the rapid river, With channel | broad and | free,
Its waters rippling ever, And | hasting | to the | sea;
So life is onward flowing, And days of | offered | peace,
And man is swiftly going Where | calls of | mercy | cease.

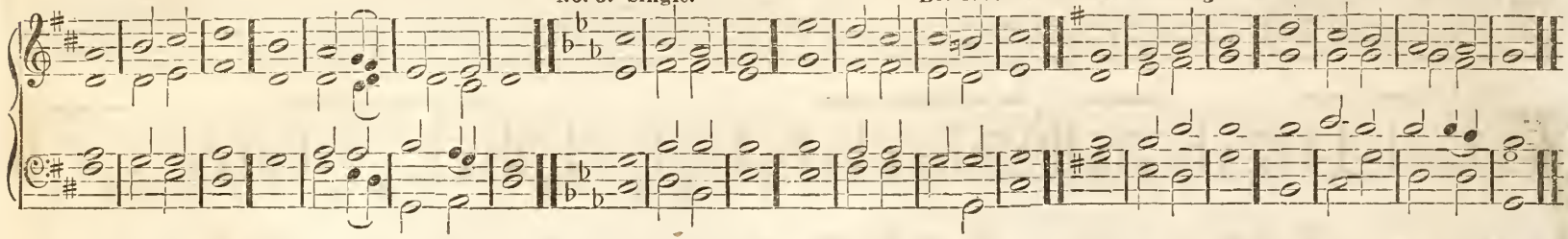
6s. I feel within a want Forever | burning | there,
What I so thirst for, grant, O | Thou who | hearest | prayer!

* Hymns that are divided as these, should be sung with three cadences. See No. 1, p. 299

No. 1.—Double. Dr. BOYCE. * No. 2.—Single. TALLIS. No. 4.—Single. HINE.



* No. 3.—Single. Dr. CROFT. No. 5.—Single. FARRANT.



Venite, Exultemus Domino.—Ps. 95.

1. O, come, let us sing un- | to the | Lord; ‖ let us heart-ily rejoice in the | strength of | our sal- | vation.
2. Let us come before his presence | with thanks- | giving. ‖ and show ourselves | glad in | him with | psalms.
3. For the Lord is a | great— | God; ‖ and a great | King a- | bove all | gods.
4. In his hand are all the corners | of the | earth · ‖ and the strength of the | hills is | his— | also.
5. The sea is his, | and he | made it; ‖ and his hands pre- | pared ·· the | dry— | land.
6. O come, let us worship | and fall | down, ‖ and kneel be- | fore the | Lord our | Maker.
7. For he is the | Lord our | God; ‖ and we are the people of his pasture, and the | sheep of | his— | hand.
8. O worship the Lord in the | beauty ·· of | holi- | ness; ‖ let the whole earth | stand in | awe of | him.
9. For he cometh, for he cometh to | judge the | earth; ‖ and with righteousness to judge the world, and the | people | with his | truth. Glory be to the Father,

* By using the two Chants alternately, they may be constituted a Double Chant

Gloria in Excelsis.

[*Chants No.* 2, 3, 4, 5, *or* 6, *may be sung to this.*]

1. Glory be to | God on | high; ‖ and on earth | peace, good | will towards | men.
2. We praise thee, we bless thee, we | worship | thee;

[*Repeat the music for the next line.*]

We glorify thee, we give thanks to thee for | thy great | glory; ‖ O Lord God, heavenly King, | God the | Father ·· Al- | mighty.

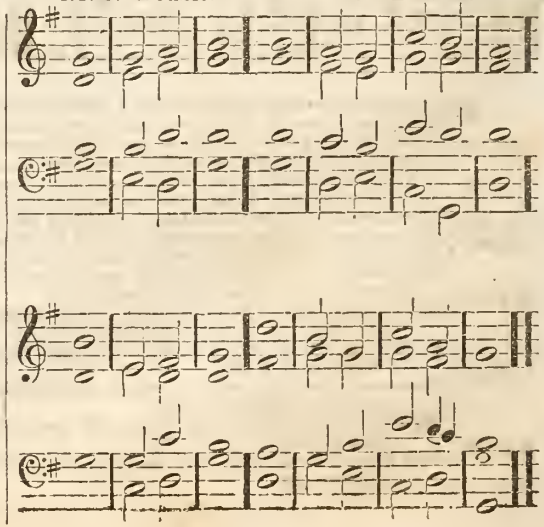
3. O Lord, the only begotten Son, | Jesus | Christ;

[*Repeat the music for the next line.*]

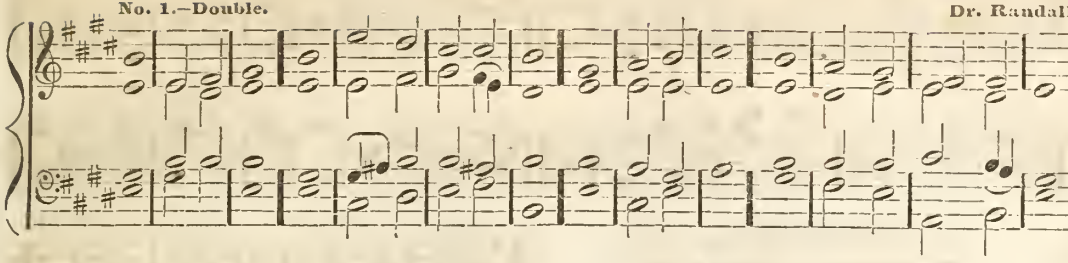
O Lord God, Lamb of God, Son of the Father, that takest away the | sins ·· of the | world, ‖ have | mer— | cy up- | on us.

4. Thou that takest away the | sins ·· of the | world, ‖ have | mercy ·· up— | on— | us.
5. Thou that takest away the | sins ·· of the | world, ‖ re- | cei— | ve our | prayer.
6. Thou that sittest at the right hand of | God the | Father, ‖ have | mercy ·· up— | on— | us.
7. For thou | only ·· art | holy, ‖ thou | only | art the | Lord.
8. Thou only, O Christ, with the | Holy | Ghost, ‖ art most high in the glory of | God the | Fa— | ther, Amen.

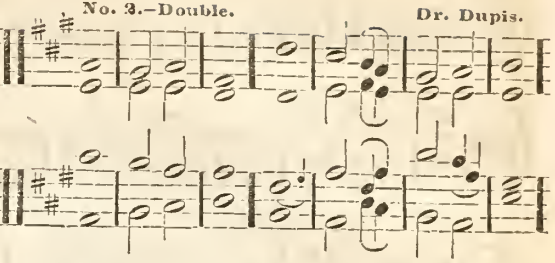
No. 6.—Double. M. LUTHER.



No. 1.—Double. Dr. Randall.



No. 3.—Double. Dr. Dupis.



Te Deum Laudamus.*

1. We praise thee, O God; we acknowledge thee to | be the | Lord. ‖ All the earth doth worship thee, the | Father, | ever- | lasting.

2. To thee all angels cry aloud; the heavens and all the | powers··there- | in. ‖ To thee Cherubim and Seraphim con- | tin-··ual- | ly do | cry,

3. Holy, | Holy, | Holy ‖ Lord | God of | Saba- | oth.

4. Heaven and earth are full of the majesty | of thy | glory. ‖ The glorious company of the A- | postles | praise— | thee.

5. The goodly fellowship of the prophets | praise— | thee; ‖ the noble army of | martyrs, | praise— | thee;

6. The holy Church throughout all the world, doth ac- | knowledge | thee, ‖ the Father of an | infi-··nite | majes- | ty;

7. Thine adorable, true and | only | Son; ‖ also the Holy | Ghost, the | Comfort- | er.

8. Thou art the King of | glory,··O | Christ, ‖ Thou art the ever- | lasting | Son··of the | Father.

9. When thou tookest upon thee to de- | liver | man, ‖ thou didst humble thy- | self··to be | born··of a | virgin.

10. When thou hadst overcome the | sharpness··of | death, ‖ thou didst open the kingdom of | heaven to | all be- | lievers.

11. Thou sittest at the right hand of God, in the glory | of the | Father. ‖ We believe that thou shalt | come to | be our | judge.

12. We therefore pray thee, | help thy | servants, ‖ whom thou hast redeemed | with thy | precious | blood.

13. Make them to be numbered | with thy | saints ‖ in | glory | ever- | lasting.

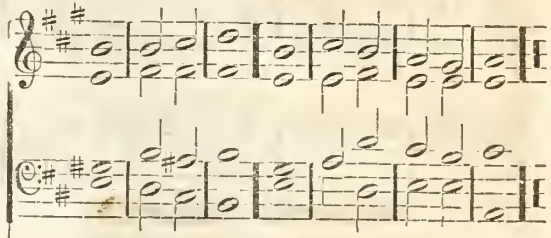
14. O Lord, save thy people, and | bless thine | heritage. ‖ Govern them, and | lift them | up for | ever.

15. Day by day, we | magni-··fy | thee; ‖ and we worship thy name | ever | world··without | end.

16. Vouchsafe, O Lord, to keep us this | day··without | sin. ‖ O Lord, have mercy upon us, have | mercy | upon | us.

17. O Lord, let thy mercy be upon us, as our | trust··is in | thee. ‖ O Lord, in thee have I trusted; let me | never | be con- | founded.

* Has been set by Mr. Novello, and may be sung to the Gregorian chant single on p. 300, or any single chant of like cadences



Jubilate Deo.—Ps. 100.

1. O, be joyful in the Lord, | all ye | lands; ‖ serve the Lord with gladness, and come before his | presence | with a | song.

2. Be ye sure that the Lord | he is | God; ‖ it is he that hath made us, and not we ourselves; we are his | people,··and the | sheep··of his | pasture.

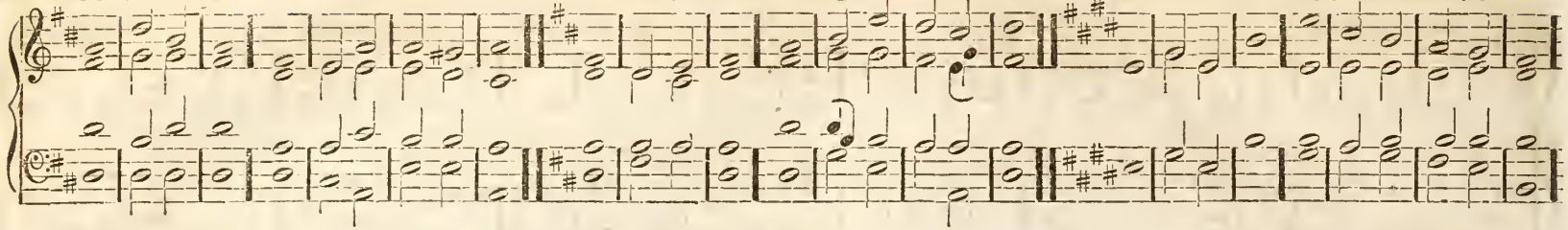
3. O go your way into his gates with thanksgiving, and into his | courts with | praise; ‖ be thankful unto him, and | speak— | good of··his | name.

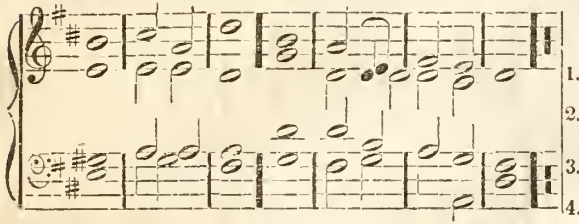
4. For the Lord is gracious, his mercy is | ever- | lasting; ‖ and his truth endureth from gener- | ation··to | gener- | ation.

5. Glory be to the Father and | to the | Son, ‖ and | to the | Holy | Ghost;

6. As it was in the beginning is now, and | ever | shall be, ‖ world··without | end. A- | men. A- | men.

No. 1.—Double. No. 2.—Hymn Chant.—Single. No. 3.—Double—*For any of the words on this page.*





EVENING PRAYER.

[*For the Bonum est Confiteri, see p.* 300.]

Cantate Domino.

1. O sing unto the Lord a | new— | song. ‖ For he hath done | marvel- | lous— | things.
2. With his own right hand, and with his | holy | arm; ‖ hath he | gotten··him- | self the | victory.
3. The Lord declared | his sal- | vation; ‖ His righteousness hath he openly | showed··in the | sight of ··the | heathen.
4. He hath remembered his mercy and truth toward the | house of | Israel; ‖ And all the ends of the world have seen the sal- | vation | of our | God.
5. Show yourselves joyful unto the Lord, | all ye | lands; ‖ Sing, re- | joice, and | give— | thanks.
6. Praise the Lord up- | on the | harp; ‖ sing to the harp with a | psalm of | thanks— | giving.
7. With trumpets | also··and | shawms; ‖ O show yourselves joyful be- | fore the | Lord the | King.
8. Let the sea make a noise, and all that | therein | is; ‖ the round world, and | they that | dwell there- | in.
9. Let the floods clap their hands, and let the hills be joyful together be- | fore the | Lord; ‖ for he | cometh··to | judge the | earth.
10. With righteousness shall he | judge the | world: ‖ and the | people | with— | equity. Glory be, &c.

[*For the Deus Misereatur, see p.* 300.]

Benedictus.—Luke i. 68.

1. Blessed be the Lord | God of | Israel: ‖ for he hath visited | and re- | deemed··his | people.
2. And hath raised up a mighty sal- | vation | for us, ‖ in the house | of his | servant | David.
3. As he spake by the mouth of his | holy | prophets, ‖ which have been | since the | world be- | gan.
4. That we should be saved | from our | enemies, ‖ and from the | hand of | all that | hate us.

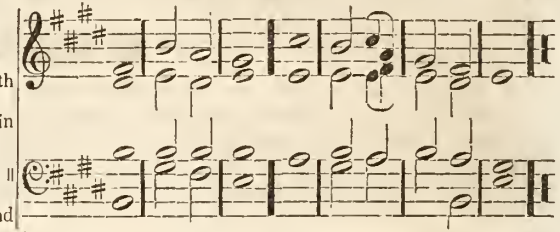
Glory be to the Father, and | to the | Son, ‖ and | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be, ‖ world | without | end. A- | men.

Benedic Anima Mea.—Ps. 103.

1. Praise the Lord, | O my | soul; ‖ and all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul; ‖ and for- | get not | all his | benefits.
3. Who forgiveth | all thy | sin; ‖ and healeth all | thine in- | firmi- | ties.
4. Who saveth thy life | from de- | struction, ‖ and crowneth thee with | mercy··and | loving- | kindness.
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength; ‖ ye that fulfil his commandment, and hearken unto the | voice of | his— | word.
6. O praise the Lord, all | ye his | hosts; ‖ ye servants of | his that | do his | pleasure.

[*Repeat the last part of the Double Chant for this verse.*]

7. O speak good of the Lord, all ye works of his, in all places of | his do- | minion; ‖ Praise thou the Lord, | O— | my— | soul. Glory be to the Father, &c.



Laudate Dominum.

1. O praise God in his | holi- | ness; ‖ praise him in the | firma-··ment | of his | power.
2. Praise him in his | noble | acts; ‖ Praise him according to his | excel-··lent | great— | ness.
3. Praise him in the | sound··of the | trumpet; ‖ praise him up- | on the | lute and | harps.
4. Praise him in the | cymbals··and | dances; ‖ praise him up- | on the | strings and | pipe.
5. Praise him upon the | well-tuned | cymbals; ‖ praise him up- | on the | loud— | cymbal.
6. Let every thing that hath | breath,··praise the | Lord; ‖ let every thing that hath | breath, praise | praise the | Lord. Glory be to the Father, &c.

Chant for Thanksgiving.

1. Praise ye the Lord; for it is good to sing praises unto our | God; ‖ for it is | pleasant,··and | praise is comely.
2. The Lord doth | build··up Je- | rusalem; ‖ he gathereth together the | outcasts | of— | Israel.
3. He healeth those that are | broken··in | heart, ‖ and | bindeth | up their | wounds.
4. He covereth the heaven with clouds, and prepareth | rain··for the | earth; ‖ he maketh the grass to | grow up- | on the | mountains. Amen.

No. 1.—Single. No. 2.—Peculiar. No. 3.—Single.

A - - - - men.

Fast, or Opening or Close of Service.

1. Out of the depths have I cried unto | thee, O | Lord. ‖ Lord, hear my voice; let thine ears be attentive to the | voice of··my | suppli- | cations.

2. If thou, Lord, shouldst mark iniquities, O, Lord, | who shall | stand? ‖ but there is forgiveness with thee, that | thou — | mayest··be | feared.

3. I wait for the Lord; my soul doth wait, and in his | word··do I | hope. ‖ My soul waiteth for the Lord more than they that watch for the morning; I say, | more than··they that | watch··for the | morning.

4. Let Israel hope in the Lord; for with the Lord there is mercy, and with him is | plenteous··re- | demption. ‖ And he shall redeem Israel from | all — | his in- | iquities. Amen.

Dedication, or Opening Service.

1. I was glad when they said unto me, Let us go into the | house··of the | Lord. ‖ Our feet shall stand within thy gates, O Jerusalem! Jerusalem is builded as a city that | is com- | pact to- | gether:

2. Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the | name··of the | Lord; ‖ for there are set thrones of judgment, the | thrones··of the | house of | David.

3. Pray for the peace of Jerusalem; they shall | prosper ··that | love thee. ‖ Peace be within thy walls, and pros- | peri-··ty with- | in thy | palaces.

4 For my brethren and companions' sakes, I will now say, | Peace··be with- | in thee. ‖ Because of the house of the Lord our God, I will | seek, will | seek thy | good. Amen.

Beatitudes.

1. Blessed are the poor in spirit; for theirs is the kingdom of | heaven. ‖ Blessed are they that mourn; for they shall be | comforted.

2. Blessed are the meek; for they shall inherit the | earth. ‖ Blessed are they which do hunger and thirst after righteousness; for they shall be | filled.

3. Blessed are the merciful; for they shall obtain | mercy. ‖ Blessed are the pure in heart; for they shall see | God.

4. Blessed are the peace-makers; for they shall be called the children of | God. ‖ Blessed are they which are persecuted for righteousness' sake; for theirs is the kingdom of | heaven.

5. Blessed are ye when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for | my sake. ‖ Rejoice, and be exceeding glad; for great is your reward in heaven; for so persecuted they the prophets which were be- | fore you.

Glory be to the Father, and to the Son, and to the Holy | Ghost; ‖ As it was in the beginning, is now, and ever shall be, world without | end. A-men.

Burial Service.

1. As for man, his days are as grass; as a flower of the field, so he | flourisheth: ‖ for the wind passeth over it, and it is gone; and the place thereof shall know it no | more.

2. But the mercy of the Lord is from everlasting to everlasting upon them that fear him, and his righteousness unto children's | children; ‖ to such as keep his covenant, and to those that remember his commandments to | do them. Amen.

Communion.

1. He is despised and rejected of men; a man of sorrows, and ac- | quainted··with | grief: ‖ and we hid as it were our faces from him; he was despised, and | we es- | teemed··him | not.

2. Surely he hath borne our griefs, and | carried··our | sorrows; ‖ yet we did esteem him stricken: | smitten··of | God,··and af- | flicted.

3. But he was wounded for our transgressions, he was bruised for | our in- | iquities; ‖ the chastisement of our peace was upon him, and | with his | stripes··we are | healed.

4. All we, like sheep, have gone astray; we have turned every one to | his own | way, ‖ and the Lord hath laid on him the in- | i-··quity | of us | all. Amen.

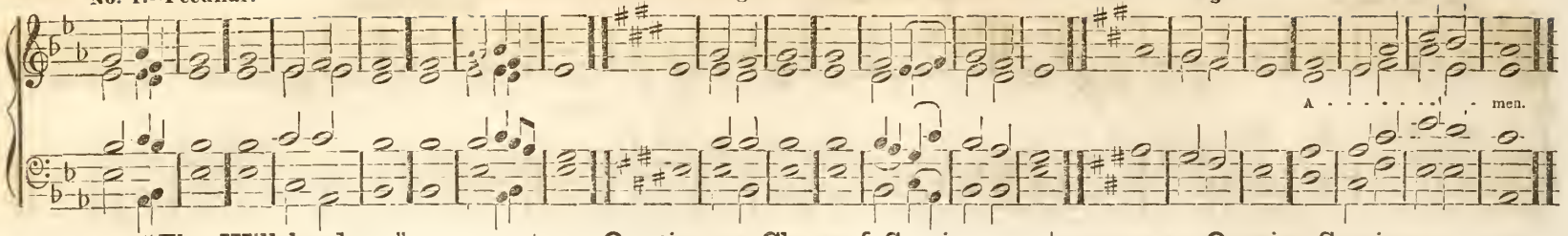
Opening Service.

1. I have seen the wicked in great power, and spreading himself like a | green — | bay-tree; ‖ yet he passed away, and, lo, he was not; yea, I sought him, but | he could | not be | found.

2. Mark the perfect man, and behold the upright; for the end of that | man is | peace: ‖ but the transgressors shall be destroyed together; the end of the | wicked ··shall | be cut | off.

3. But the salvation of the righteous is of the Lord; he is their strength in | time of | trouble: ‖ and the Lord shall help them, and deliver them; he shall deliver them from the wicked, and save them, be- | cause they | trust in | him. Amen.

No. 1.—Peculiar. No. 2.—Single. No. 3.—Single.



"Thy Will be done."

1. "Thy will be | done!" ‖ In devious way
The hurrying stream of | life may | run; ‖
Yet still our grateful hearts shall say, |
"Thy will | be done."

2. "Thy will be | done!" ‖ If o'er us shine
A gladd'ning and a | prosp'rous | sun, ‖
This prayer will make it more divine: |
"Thy will be | done."

3. "Thy will be done!" ‖ Though shrouded o'er
Our | path with | gloom, ‖ one comfort—one
Is ours: to breathe, while we adore, |
"Thy will be | done."

Ordination, or Opening Service.

No. 2 for Music.

1. How amiable are thy tabernacles, O | Lord of | Hosts; ‖ my soul longeth, yea, even fainteth for the courts of the Lord; my heart and my flesh crieth | out··for the | living | God.
2. Blessed are they that | dwell··in thy | house; ‖ they will be | still — | praising | thee.
3. They go from | strength to | strength; ‖ every one of them in Zion ap- | pareth be- | fore— | God.
4. O Lord God of Hosts, hear our prayer; give ear, O | God of | Jacob; ‖ behold. O Lord, our shield, and look upon the | face of | thine an- | ointed.
5. For a day in thy courts is | better ·· than a | thousand; ‖ I had rather be a door-keeper in the house of my God, than to | dwell··in the | tents of | wickedness.
6. For the Lord is a sun and a shield; the Lord will give | grace and | glory; ‖ no good thing will he withhold from | them that | walk up- | rightly. Amen.

Opening or Close of Service.

1. The Lord is my shepherd; I | shall not | want; ‖ he maketh me to lie down in green pas'ures; he leadeth me be- | side the | still — | waters.
2. He restoreth my soul; he leadeth me in the paths of righteousness for his | name's — | sake; ‖ yea, though I walk through the valley of the shadow of death I will fear no evil; for thou art with me; thy | rod ··and thy | staff they | comfort me.
3. Thou preparest a table before me, in the | presence··of mine | enemies: ‖ thou anointest my head with oil; | my cup | runneth | over.
4. Surely goodness and mercy shall follow me all the | days··of my | life; ‖ and I shall dwell in the | house·· of the | Lord for | ever. Amen.

For the Poor.

1. Blessed is he that con- | sidereth ·· the | poor; ‖ the Lord will de- | liver··him in | time of | trouble.
2. The Lord will preserve him, and | keep··him a- | live; ‖ and he shall be | blessed··up- | on the | earth.
3. The Lord will strengthen him upon the | bed of | languishing; ‖ thou wilt make | all his | bed··in his | sickness. Amen.

Doxology.

May be sung to any Single Chant.

Blessing and honor, and | glory ·and | power, ‖ be unto him that sitteth upon the throne, and unto the | Lamb for | ever··and | ever. Amen.

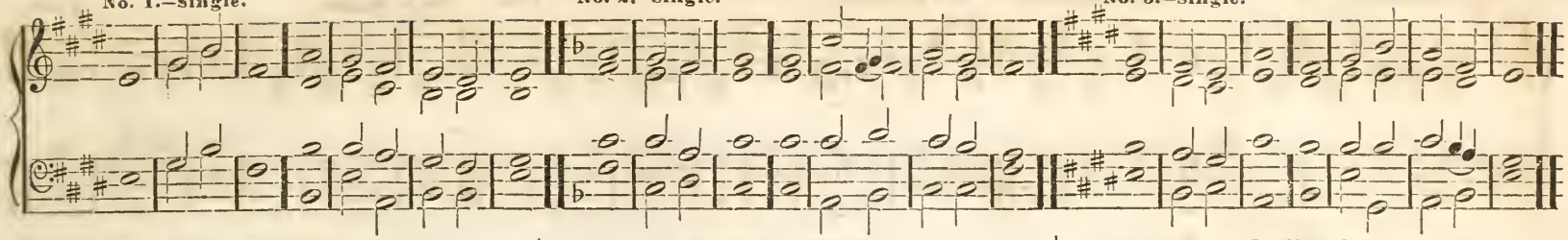
Opening Service.

1. I will lift up mine eyes unto the hills, from whence | cometh ·· my | help. ‖ My help cometh from the Lord, which | made— | heaven and | earth.
2. He will not suffer thy foot to be moved; he that keepeth thee | will not | slumber. ‖ Behold, he that keepeth Israel | shall not | slumber··nor | sleep.
3. The Lord is thy keeper; the Lord is thy shade upon thy | right— | hand. ‖ The sun shall not smite thee by day, | nor the | moon by | night.
4. The Lord shall preserve thee from all evil; he shall pre- | serve thy | soul. ‖ The Lord shall preserve thy going out, and thy coming in, from this time forth, and | even··for | ever- | more. Amen.

Remember the Sabbath Day.

1. Thus saith the Lord unto them that | keep my | Sabbaths, ‖ and choose the things that please me, and take | hold of | my — | covenant:
2. Even unto them will I give in mine house, and with- | in my | walls, ‖ a place and a name better than of sons and of daughters: I will give them an everlasting | name,··that shall | not be··cut | off.
3. Also the sons of the stranger that join themselves to the Lord, to serve him, and to love the name of the Lord, to | be his | servants, ‖ every one that keepeth the Sabbath from polluting it, and taketh | hold of | my — | covenant;
4. Even them will I bring to my holy mountain, and make them joyful in my | house of | prayer; ‖ their burnt-offerings and their sacrifices shall be accepted upon mine altar; for my house shall be called a house of | prayer for | all — | people. Amen.

No. 1.—Single. No. 2.—Single. No. 3.—Single.



Dedication.

1. Arise, O Lord, into thy rest; thou and the | ark of·· thy | strength. ‖ Let thy priests be clothed with right-eousness; and let thy | saints— | shout for | joy.

2. The Lord hath chosen Zion: he hath desired it for his | habi- | tation. ‖ "This is my rest for ever: | here ··will I | dwell··saith the | Lord.

3. "I will abundantly bless her provision; I will satisfy her | poor with | bread. ‖ I will also clothe her priests with salvation, and her saints shall | shout a- | loud for | joy." Amen.

Installation, or Opening Service.

1. I have set watchmen upon thy walls, O Jerusalem, which shall never hold their peace | day nor | night; ‖ ye that make mention of the Lord, keep not silence; and give him no rest, till he establish, and till he make Jerusalem a | praise in | all the | earth.

2. Go through, go through the gates; prepare you the | way··of the | people; ‖ cast up, cast up the high-way; gather out the stones; lift up a | standard,··a | standard··for the | people.

3. Behold, the Lord hath proclaimed unto the end of the world, Say ye to the daughter of Zion. Behold, | thy sal-··vation | cometh; ‖ behold, his reward is with him, and his | work, his | work be- | fore him.

4. And they shall call them, The holy people, the re- | deemed· of the | Lord: ‖ and thou shalt be called, Sought | out, A | city··not for- | saken. Amen.

Glory be to the Father, and to the Son, &c.

Fast Day.

1. Blow the trumpet in Zion, sanctify a fast, call a | sol-emn··as | sembly: ‖ Gather the people, | sancti- | fy the··congre- | gation.

2. Let the priests, the ministers of the Lord, weep be-tween the | porch··and the | altar, ‖ and let them say, Spare thy people, O Lord, and give not thy | heri-·· tage | to re- | proach.

3. Then will the Lord be jealous for his land, and | pity ··his | people. ‖ Yea, the Lord will answer, and it shall come to pass that whosoever shall call upon the name of the | Lord, shall | be de- | livered.

4. For in Mount Zion and in Jerusalem shall be deliv-erance, as the | Lord hath | said; ‖ in Mount Zion and in Jerusalem shall be deliverance, | as the | Lord hath | said. Amen.

Christmas.

1. There were shepherds abiding in the field keeping watch over their | flock by | night. ‖ And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and | they were | sore a- | fraid.

2. And the angel said unto them, Fear not; for behold, I bring you good tidings of great joy which shall be to | all— | people. ‖ For unto you is born this day, in the city of David, a | Saviour··who is | Christ the | Lord.

3. And suddenly there was with the angel a multitude of the heavenly host, praising | God, and | saying: ‖ Glory to God in the highest, and on earth | peace, good | will to | men. Amen.

Ordination.

1. How beautiful upon the mountains are the feet of him that bringeth good tidings, that | publish-··eth | peace; ‖ that bringeth good tidings of good, that pub-lisheth salvation; that saith unto Zion, | Thy— | God— | reigneth.

2. Thy watchmen shall lift up the voice: with the voice together | shall they | sing; ‖ for they shall see eye to eye, when the | Lord shall | bring··again | Zion.

3. Break forth into joy, sing together, ye waste | places ··of Je- | rusalem! ‖ For the Lord hath comforted his people, | he··hath re- | deemed··Je- | rusalem!

4. The Lord hath made bare his holy arm in the eyes of | all the | nations; ‖ and all the ends of the earth shall see the sal- | vation | of our | God. Amen.

Ordination.

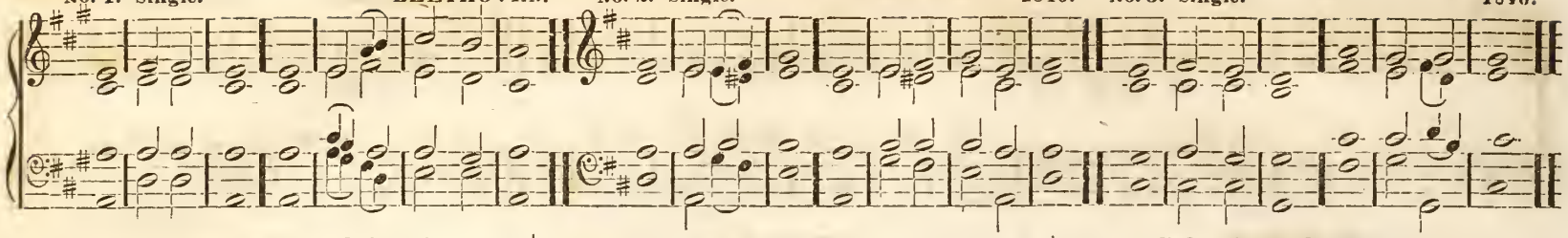
1. I will give you pastors according to | mine own | heart; ‖ that shall feed you with | knowledge··and | under- | standing.

2. Cry aloud, spare not, lift up thy | voice··like a | trumpet; ‖ show my people their transgression, and the | house of | Jacob··their | sin.

3. Say ye to the righteous, that it shall be well with him; for they shall eat the | fruit··of their | doings. ‖ Wo unto the wicked! it shall be ill with him; for the re- | ward··of his | hands··shall be | given him.

4. And now, Lord, grant unto thy servants, that with all boldness they may | preach thy | word. ‖ Grant unto thy servants, that with all | boldness··they may | preach thy | word. Amen.

No. 1.—Single. BEETHOVEN. No. 2.—Single. 1840. No. 3.—Single. 1840.



Opening or Close of Service.

1. O Lord our Lord. how excellent is thy name in | all the | earth! ‖ Who hast set thy | glory··a- | bove the | heavens.
2. Out of the mouth of babes and sucklings hast thou ordained strength be- | cause of··thine | enemies; ‖ that thou mightest still the | ene-··my | and··the a- | venger.
3. When I consider the heavens, the | work of··thy | fingers; ‖ the moon and the | stars which | thou··hast or- | dained:
4. What is man, that thou art | mindful··of | him, ‖ and the son of man, | that thou | visit··est | him?
5. For thou hast made him a little lower | than the | angels, ‖ and hast crowned | him with | glory··and | honor.
6. Thou madest him to have dominion over the | works of··thy | hands; ‖ thou hast put | all things | under·· his | feet.
7. All | sheep and | oxen, ‖ yea, | and the | beasts··of the | field;
8. The fowl of the air, and the | fish··of the | sea, ‖ and whatsoever passeth | through the | paths··of the | sea.
9. O | Lord our | Lord. ‖ how excellent is thy | name in | all the | earth. Amen.

Gloria Patri—*For a Single Chant.*

Glory be to the Father, and to the Son and to the | Holy | Ghost; ‖ As it was in the beginning, is now, and ever shall be, world | without | end. A- | men.

Burial Service.

1. Blessed are the dead, who die in the | Lord from | henceforth: ‖ Yea, saith the Spirit, that they may rest from their labors, | and their | works do | follow them.
2. Blessed and holy is he that hath part in the first resurrection: on such the second death | hath no | power: ‖ but they shall be priests of God, and of Christ, and shall reign with | him a | thousand | years.
3. Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests to God | and his | Father: ‖ to him be glory and do- | minion··for | ever··and | ever.
4. Blessed are the dead, who die in the | Lord from | henceforth: ‖ Yea, saith the Spirit, that they may rest from their labors, | and their | works do | follow them. Amen.

Burial Service.

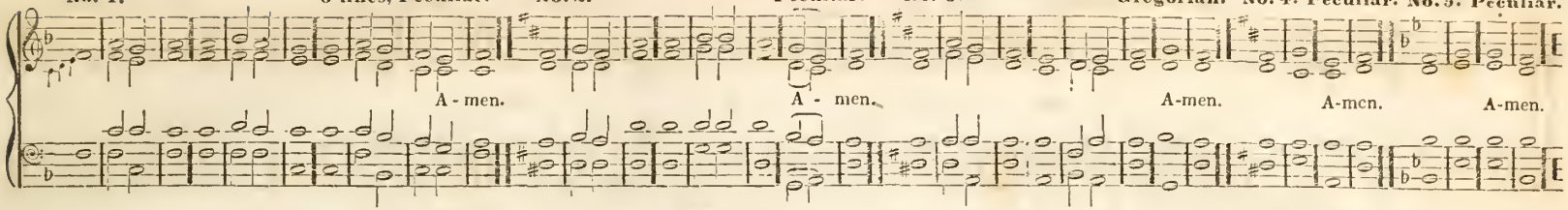
1. Our days on earth are as a shadow, and there is | none a- | biding; ‖ we are but of yesterday, there is but a | step··between | us and | death.
2. Man's days are as grass; as a flower of the field | so he | flourisheth; ‖ he appeareth for a little time, and then | vanish- | eth a- | way.
3. Watch. for ye know not what hour your | Lord doth | come; ‖ be ye also ready, for in such an hour as ye think not, the | Son of | man— | cometh.
4. It is the Lord; let him do what | seemeth··him | good: ‖ the Lord gave, and the Lord hath taken away, and blessed be the | name of the | Lord. Amen.

Selections from Ps. 90.

1. Lord thou hast been our dwelling-place in | all gene- | rations. ‖ Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, | thou art | God.
2. Thou turnest man to destruction; and sayest, Return, ye | children··of | men. ‖ For a thousand years in thy sight are but as yesterday when it is past, and as a | watch··in the | night.
3. Thou carriest them away as with a flood; they are as a sleep: in the morning they are like grass which | groweth | up. ‖ In the morning it flourisheth, and groweth up; in the evening it is cut | down, and | withereth.
4. For we are consumed by thine anger, and by thy wrath | are we | troubled. ‖ Thou hast set our iniquities before thee, our secret sins in the | light··of thy | countenance.
5. For all our days are passed away in thy wrath; we spend our years as a | tale··that is | told. ‖ So teach us to number our days, that we may apply our | hearts··unto | wisdom. Amen.

Fast.

1. The Lord is merciful and gracious, slow to anger, and | plenteous··in | mercy. ‖ He will not always chide, neither will he keep his | anger··for | ever.
2. He hath not dealt with us after our sins; nor rewarded us according to | our in- | iquities: ‖ For as the heaven is high above the earth, so great is his mercy toward | them that | fear him.
3. As far as the east is from the west, so far hath he removed our trans- | gressions | from us. ‖ Like as a father pitieth his children, so the Lord pitieth | them that | fear him. Amen.



HYMN 567, 8's & 7's.

1. Hark, the solemn trumpet sounding
Loud proclaims the | jubi- | lee:
'Tis the voice of grace abounding,
Grace to sinners | rich and | free;
Ye who know the joyful sound,
Publish | it to | all a- | round.
2. Is the name of Jesus precious?
Does his love your | spirits | cheer?
Do you find him kind and gracious,
Still removing | doubt and | fear?
Think that what He is to you,
Such He 'll | be to | others | too.

HYMN 615, 6's & 8's.

1. Friend after friend departs;
Who has not | lost a | friend?
There is no union here of hearts,
That finds not | here an | end.
Were this frail world our final rest,
Living or | dying | none were | blest.
2. Beyond the flight of time,
Beyond the | reign of | death,
There surely is some blessed clime
Where life is | not a | breath;
Nor life's affections, transient fire,
Whose sparks fly | upward | and ex- | pire.

HYMN 226, L. P. M., or L. M. 6 lines.

1. The Lord my pasture shall prepare,
And feed me with a | shepherd's | care;
His presence shall my wants supply,
And guard me with a | watchful | eye:
My noon-day walks He shall attend,
And all my | midnight | hours de- | fend.
2. When on the sultry glebe I faint,
Or on the thirsty | mountain | pant;
To fertile vales and dewy meads,
My weary, wandering | steps He | leads,
Where peaceful rivers, soft and slow,
Amid the | verdant | landscape | flow.

HYMN 648, L. C. M., or C. P M.

1. When thou, my righteous Judge, shalt come
To take thy ransomed | people | home,
Shall I a- | mong them | stand?
Shall such a worthless worm as I,
Who sometimes am a- | fraid to | die
Be found at | thy right | hand?
2. I love to meet among them now,
Before thy gracious | feet to | bow,
Though vilest | of them | all:
But can I bear the piercing thought,
What if my name should | be left | out,
When thou for | them shalt | call?
3. Prevent, prevent it by thy grace;
Be thou, dear Lord, my | hiding | place,
In this the ac- | cepted | day;
Thy pardoning voice, O let me hear,
To still my unbe- | lieving | fear,
Nor let me | fall, I | pray.

HYMN 185, L. C. M., or C. P. M.

1. O! could I speak the matchless worth,
O! could I sound the | glories | forth,
Which in my | Saviour | shine;
I'd soar and touch the heavenly strings,
And vie with Gabriel, | while he | sings,
In notes al- | most di- | vine.
2. I'd sing the precious blood He spilt,
My ransom from the | dreadful | guilt
Of sin and | wrath di- | vine:
I'd sing his glorious righteousness,
In which all-perfect, | heavenly | dress
My soul shall | ever | shine.
3. I'd sing the characters He bears,
And all the forms of | love He | wears,
Exalted | on his | throne;
In loftiest songs of sweetest praise
I would to ever- | lasting | days
Make all his | glories | known

HYMN 146, L. M.

1. Hasten, O sinner, to be wise,
And stay not for to- | morrow's | sun;
The longer Wisdom you despise,
The harder is she | to be | won.
2. O! hasten mercy to implore,
And stay not for to- | morrow's | sun;
For fear thy season should be o'er,
Before this evening's | course be | run.

HYMN 392, C. M.

1. O! for a closer walk with God,
A calm and | heavenly | frame;
A light to shine upon the road
That leads me | to the | Lamb.
2. Where is the blessedness I knew
When first I | saw the | Lord?
Where is the soul-refreshing view
Of Jesus | and his | word?
3. What peaceful hours I once enjoyed,
How sweet their | memory | still!
But they have left an aching void,
The world | can never | fill.

HYMN 149, 7's.

1. Sinners turn, why will ye die?
God your Maker | asks you | why;
God who did your being give,
Made you with him- | self to | live,
He the fatal cause demands,
Asks the work of | his own | hands;
Why, ye thankless creatures, why
Will ye cross his | love and | die?
2. Sinners, turn, why will ye die?
God your Saviour | asks you | why;
He who did your soul retrieve,
Died himself that | ye might | live;
Will ye let Him die in vain,
Crucify your | Lord a- | gain?
Why, ye rebel sinners, why
Will ye slight his | grace and | die?

HYMN 306, 12's.

1. When through the torn sail the wild tempest is streaming,
When o'er the dark wave the red lightning is | gleaming,
Nor hope lends a ray, the poor seaman to cherish,
We fly to our Maker; "Save, Lord, or we | perish."

HYMN 169, 10's & 11's.

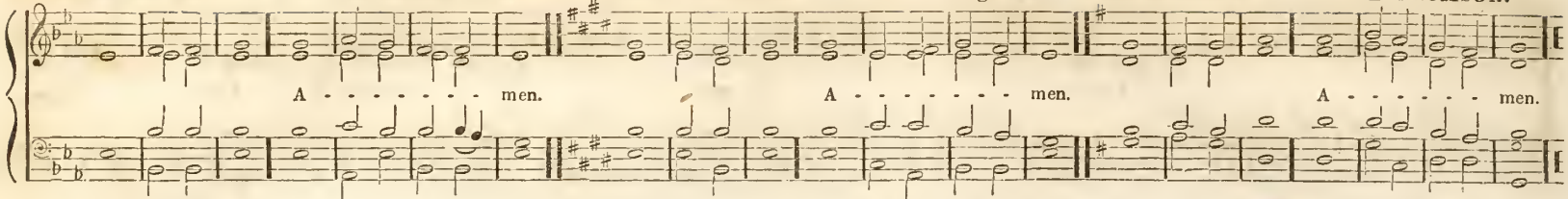
1. Hail, the blest morn! see the great Mediator
Down from the regions of glory de- | scend;
Shepherds, go worship the babe in the manger,
Lo! for his guard, the bright angels at- | tend.
2. Bright in the East, lo! the son of the morning
Dawns on our darkness, and lends us his | aid;
While his pure light, the horizon adorning,
Guides where our infant Redeemer is | laid.

HYMN 165, 11's.

1. Delay not, delay not, O sinner, draw near;
The waters of life are now flowing for | thee;
No price is demanded, the Saviour is here,
Redemption is purchased, salvation is | free.
2. Delay not, delay not, why longer abuse,
The love and compassion of Jesus thy | God?
A fountain is opened, how canst thou refuse
To wash and be cleansed in his pardoning | blood?

HYMN 167, 11's & 10's.

1. Come, youthful sinners, come, haste to the Saviour;
Come, ye young wanderers, cling to his | side;
Kneel at his mercy-seat, sue for his favor,
Lambs of his bosom, for whom He hath | died.



1. Our Father who art in heaven, Hallowed | be thy | name :‖ Thy kingdom come: Thy will be done on | earth · · as it | is in | heaven:
2. Give us this day our | daily | bread :‖ And forgive us our trespasses, as we forgive | those who | trespass · · a- | gainst us:
3. And lead us not into temptation, but de- | liver · · us from | evil :‖ For thine is the kingdom, and the power | and the | glory · · for- | ever. Amen.

---

1. From the recesses of a lowly spirit, our humble prayer ascends, O | Father, | hear it ;‖ Borne on the trembling wings of fear and | meekness ; · · for- | give its | weakness.
2. We know—we feel, how mean, and how unworthy the lowly sacrifice we | pour be- | fore thee ;‖ What can we offer thee, O thou most | holy ! · · but | sin and | folly ?
3. We see thy hand—it leads us—it supports us; we hear thy voice—it | counsels, · · and it | courts us ;‖ And then we turn away ! yet still thy | kindness · · for- | gives our | blindness.
4. Who can resist thy gentle call, appealing to every generous thought and | grateful | feeling ?‖ O, who can hear the accents of thy | mercy, · · and | never | love thee ?
5. Kind Benefactor ! plant within this bosom the | seeds of | holiness, ‖ And let them blossom in fragrance, and in beauty bright and | vernal, · · and | spring e- | ternal.
6. Then place them in those everlasting gardens where angels walk, and | seraphs · · are the | wardens ; ‖ Where every flower, brought safe through death's dark | portal, · · be- | comes im- | mortal. Amen.

L. M. Hymn.

1. So fades the lovely, blooming flower, frail, smiling solace | of an | hour ; ‖ So soon our transient comforts fly, and pleasure | only | blooms to | die.
2. Is there no kind, no healing art, to soothe the anguish | of the | heart ? ‖ Spirit of grace, be ever nigh : thy comforts | are not | made to | die.
3. Let gentle patience smile on pain, till dying hope re- | vives a | gain ; ‖ Hope wipes the tear from sorrow's eye, and faith points | upward | to the | sky. Amen.

1. Thou dost visit the | earth, and | water it ;
   Thou greatly enrichest it with the river of | God, · · which is | full of | water.
2. Thou pre- | parest · · them | corn,
   When thou hast | so pro- | vided | for it.
3. Thou waterest the ridges there- | of a- | bundantly ;
   Thou | settlest · · the | furrows · · there- | of.
4. Thou makest it | soft with | showers ;
   Thou | blessest · · the | springing · · there- | of.
5. Thou crownest the | year · · with thy | goodness,
   And thy | footsteps | do drop | fatness.
6. They drop upon the pastures | of the | wilderness,
   And the little hills re- | joice on | every | side.
7. The pastures are | clothed with | flocks,
   The valleys also are | covered | over · · with | corn.
8. They | shout for | joy,
   Yea, | they do | also | sing. Amen.

---

1. Wherewithal shall a young man | cleanse his | way ?
   By taking heed thereto ac- | cording | to thy | word.
2. With my whole | heart have · · I | sought thee :
   O let me not | wander · · from | thy com- | mandments.
3. Thy word have I | hid in · · mine | heart.
   That I | might not | sin a- | gainst thee.
4. Blessed art | thou, O | Lord :
   O | teach | me thy | statutes.
5. With my lips have I declared all the judgments | of thy | mouth.
   I have rejoiced in the way of thy testimonies, as | much as | in all | riches.
6. I will meditate | in thy | precepts,
   And have re- | spect un- | to thy | ways
7. I will delight myself | in thy | statutes ;
   I will | not for- | get thy | word. Amen.

7's Hymn.

1. Deathless spirit, now arise ; soar, thou native | of the | skies ; ‖ Pearl of price by Jesus bought, to his | glorious | likeness | wrought.
2. Go to shine before the throne ; deck the Medi- | ator's | crown ; ‖ Go, his triumphs to adorn ; made for | God, to | God re- | turn. Amen.

1. Bless the Lord, | O my | soul,
   And all that is within me | bless his | holy | name
2. Bless the Lord, | O my | soul,
   And for- | get not | all his | benefits.
3. Who forgiveth | all · · thine in- | iquities,
   Who | healeth | all · · thy dis- | eases ;
4. Who redeemeth thy | life · · from de- | struction ;
   Who crowneth thee with loving | kindness · · and | tender | mercies ;
5. Who satisfieth thy | mouth · · with good | things,
   So that thy | youth · · is re- | newed · · like the | eagle's.
6. The Lord executeth | righteousness · · and | judgment
   For | all that | are op- | pressed.
7. He made known his | ways · · unto | Moses,
   His acts | unto · · the | children · · of | Israel. Amen.

---

1. God be merciful unto | us and | bless us,
   And show us the light of his countenance, and be | merci- · · ful | unto | us ;
2. That thy way may be | known · · upon | earth,
   Thy saving | health a- | mong all | nations.
3. Let the people | praise thee · · O | God ;
   Yea, let | all the | people | praise thee.
4. O let the nations re- | joice · · and be | glad ;
   For thou shalt judge the folk righteously, and govern the | nations | upon | earth.
5. Let the people | praise thee, · · O | God ;
   Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase ;
   And God, even our own | God, shall | give us · · his | blessing.
7. God shall | *bless* | us ;
   And all the | ends · · of the | world shall | fear him. Amen.

---

1. It is a good thing to give thanks | unto · · the | Lord,
   And to sing praises unto thy | *name*, | O most | Highest ·
2. To tell of thy loving kindness early | in the | morning,
   And of thy | truth · · in the | *night* | season ;
3. Upon an instrument of ten strings, and up- | on the | lute ;
   Upon a loud instrument, | and up- | on the | harp ;
4. For thou, Lord, hast made me glad | through thy | works ;
   And I will rejoice in giving praise for the ope- | rations | of thy | hands. Amen.

ABSALOM.—An Oratorio.

MUSIC SELECTED AND ARRANGED FROM THE BEST SOURCES, BY I. B. WOODBURY.

PRINCIPAL PERSONAGES.

ABSALOM,	Tenor.	DAVID,	Bass.
JOAB (*David's General*),	Tenor.	MESSENGER,	Baritone.
TAMAR (*Sister to Absalom*),	First Soprano.	MERAB (*Attendant of Tamar*),	Second Soprano.

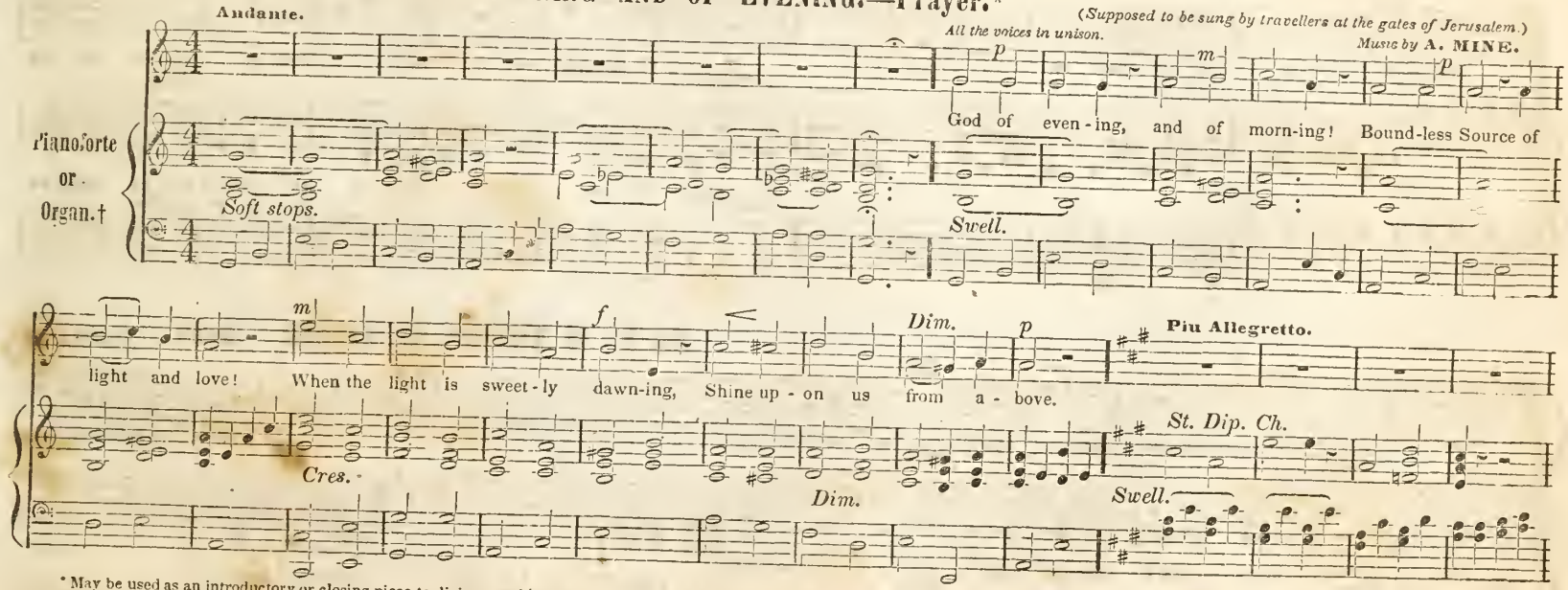
People, Warriors, Travellers, Priests, &c., &c.

(The Orchestra Parts, arranged for small Bands, viz., Violins, Bass Viols, Clarionet, and Brass Instruments, can be had, printed, of the Publishers.)

No. 1. GOD OF MORNING AND OF EVENING.—Prayer.*

(Supposed to be sung by travellers at the gates of Jerusalem.)

All the voices in unison. *Music by* **A. MINE.**



* May be used as an introductory or closing piece to divine worship. Music, by permission, from the "Gems of Sacred Music."

† Although the stops of the Organ are marked, yet still it must be left to the discretion of the performer whether the directions shall be carried out; as the Organ that is to be played upon, and the Voices that are to be accompanied, are better criterions than any instructions that can be laid down here. When the other instruments are used, the Organ should be sparingly introduced, reserving it for the choruses and loud passages.

Entered according to Act of Congress, in the year 1850, by HUNTINGTON & SAVAGE, in the Clerk's Office of the District Court for the Southern District of New York.

Chorus or Solo—SOPRANO OR TENOR.

O Je - ho - vah, still be near us, Where we go or where we be; O Je - ho - vah,

Dulciana. *Dip.* & *Principal.*

still be near us, Till we rise to be . . with thee.

Chorus.—TENOR. *m* *Dim.*

O deign to hear us, deign to hear us, hear us while we

SOPRANO. *m* *Dim.*

ALTO. O deign to hear us, deign to hear us, O deign to hear us while we

BASS. *Dim.*

No. 2. O TRIBES OF ISRAEL.—Recit. ABSALOM.

Cres. *Dim.*

pray. O deign to hear us, deign to hear us, hear us while we pray. O tribes of Is - ra-el, ye have come up to

Cres. *Dim.*

pray. O deign to hear us, deign to hear us, deign to hear us while we pray. *Sym.*

Cres. *Dim.* *Dim.* *Soft stops. Swell.*

worship in the ci-ty of your God; A - las! no temple rears its stately head! In yonder low-ly tabernacle rests the ark of God, un-

No. 3. OUR FEET SHALL STAND.—Introduction.

Aria by ABSALOM, and Chorus by PEOPLE.

Music from the "Desert," by FELICIEN DAVID.

Andante molto Dolce.

-til the man of blood has passed away!

Our feet shall stand within thy gates, And in thy temple, O Je - ru-salem; Our feet shall stand within thy gates, O Je - ru-sa - lem, when thou art build-

Cres.

ed. . . .

O how beauti-ful, Je-rusalem! And when thy temple's walls are reared, The tribes will

Bis.

Dim. *pp*

Chorus.—BASS AND TENOR.*

p

wor - ship in thy courts, in thy courts, The tribes will worship in thy courts.

Our feet shall

Bis.

Cres. *Dim.* *Rit. pp* *A tempo.*

stand within thy gates, And when thy temple's walls are reared, The tribes will worship in thy courts, O Jerusalem, within thy ho - ly courts.

* This chorus is supposed to be sung by a body of travellers, who have come up to Jerusalem to worship; and as they move on, the sound gradually dies away in the distance, until nothing but the instruments are heard, which conclude the piece.

No. 4. HOW CAN MY BROTHER.—Recit. TAMAR AND ABSALOM.

Tamar.

How can my brother thus deceive a

Dim. *pp* *ppp*

Absalom.

Cres.

fa-ther's love? Will God look kindly on you from a - bove? Hear . . me: Since the time that Amnon fell by this hand, . . . The heart of my father has been cold to me.

Horns. *Horns.*

No. 5. FORGIVE, MY BROTHER.—Duet. TAMAR AND ABSALOM.

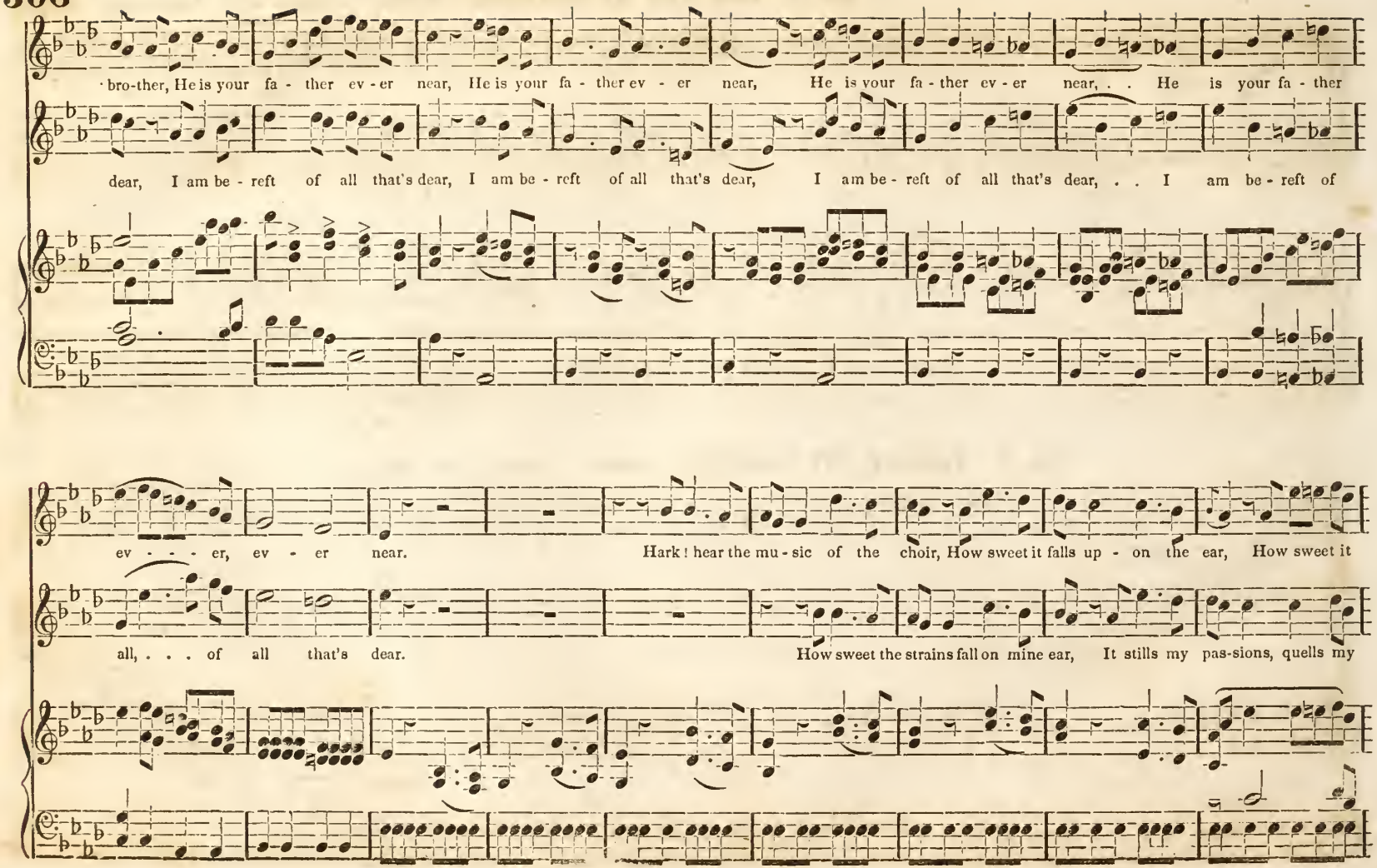
Music from ROMBERG.

Tamar.

Forgive, my bro - ther, O for - give, Perhaps our fa - ther will still love, Love thee, my bro-ther, Ab - sa - lom; Think of your du - ty, O my

Absalom.

The throne is giv - en, The throne is given to Sol - o - mon, to Sol - o - mon, I am be - reft of all that's


bro-ther, He is your fa - ther ev - er near, He is your fa - ther ev - er near, He is your fa - ther ev - er near, . . He is your fa - ther
dear, I am be - reft of all that's dear, I am be - reft of all that's dear, I am be - reft of all that's dear, . . I am be - reft of
ev - - - er, ev - er near. Hark! hear the mu - sic of the choir, How sweet it falls up - on the ear, How sweet it
all, . . . of all that's dear. How sweet the strains fall on mine ear, It stills my pas-sions, quells my

falls up - on mine ear. Sweet be the gentle breathing notes, That fall up - on the will - ing ear, Ech - o-ing far in num - bers sweet, Ech - o-ing

fear, It quells my fear. Sweet be the gentle breathing notes, That fall up - on the will - ing ear, Ech - o-ing far in num - bers sweet, Ech - o-ing

Rit.

far in numbers sweet; Hark! echoing far in numbers, numbers sweet, in num - bers sweet, in numbers sweet, in numbers, numbers sweet.

Rit.

far in numbers sweet; Hark! echoing far in numbers, numbers sweet, in num - bers sweet, in numbers sweet, in numbers, numbers sweet.

NO. 6. HEAR THOSE SOOTHING SOUNDS ASCENDING.—Quartett and Chorus.

(May be sung without accompaniment.)

QUARTETT.—Very slow.

(Supposed to be heard in the distance, and sung by the people before the Tabernacle.)

Music by BEETHOVEN.

p Cres. *p* Cres. *p* *p*

1. Hear those soothing sounds as - cend-ing From the wind - ing path be - low; Thus in each oth - er sweet - ly blending, On the breez-es
2. Bear, ye breezes, gent-ly breathing, Sounds of peace far o'er the land; Now all our best af - fec - tions wreathing, With a chap-let

CHORUS.* *pp* *pp* Fine.

Cres.

as they flow, On the bree-zes as they flow. Ju - bi - la - te, Ju - bi - la - te, A - - - - men.
light and bland, With a chap-let light and bland. Ju - bi - la - te, Ju - bi - la - te, A - - - - men.

Dim. *pp* *Dim.* *Rit.* *Dim.* *D.C.*

Heart to heart in love be-queathing, By thy soft, di-vine com-mand, By thy soft, di - vine command, Hark! hark!

Heart to heart in love be-queathing, By thy soft, di - vine command, By thy soft, di - vine com-mand, Hark! hark!

TENOR. *Dim.* *pp* *Dim.* *Rit.* *Dim.* *D. C.*

Heart to heart in love be-queathing, By thy soft, di - vine command, thy soft, thy soft, di - vine com - mand. Hark! hark!

* This chorus should be sung at the end of each verse, in exact time, never louder than *mezzo*, and as soft as *ppp.*, as it is intended to represent music in the distance.

No. 7. AH! SEE NOW THE SACRIFICE.—Quartett. ABSALOM, TAMAR, MERAB, AND MESSENGER.

Andante.—*(Should be sung in a nervous, staccato style, expressive of fear and surprise.)*

Music by **ROSSINI.**

Tamar.

Ah! see now the sa - cri-fice on al - tar they're slay - ing, The fire is de-scending, it lights up the sky; Ah! see now the sa - cri-fice on

Absalom.

Accom.

al - tar they're slay-ing, The fire is de-scending, it lights up the sky; Ah! see now the sa - cri-fice on al - tar they're slay - ing, The

Merab.

The fire is de - scend-ing, it lights up the sky; Ah! see now the sa - cri-fice on al - tar they're slay - ing, The

Absalom.

fire is de - scend-ing, it lights up the sky; Ah! see now the sa - cri-fice on al - tar they're slay - ing, The fire is de-scending. it

fire is de - scend-ing, it lights up the sky; Ah! see now the sa - cri-fice on al - tar they're slay - ing, The fire is de-scending, it

Absalom.

Messenger.

The fire is de-scending, it lights up the sky; Ah! see now the sa - cri-fice on al - tar they're slay - ing, The fire is de - scend - ing, it

Tamar. Absalom. Merab. Tamar.

lights up the sky. Consumed is the offering; Yes, fire Jehovah's dread sig-nal! Fear falls on us all, Fear falls on us all, falls on us all.

all; Consumed, &c. from the heavens!

Cres. ff

Merab.

lights up the sky. Fear falls on us all, falls on us all.

all; Accom. Absalom.

lights up the sky. Messenger. Fear falls on us all, falls on us all.

all;

No. 8. GLORY BE TO GOD.—Chorus for Male Voices.*

(*Chorus of Priests and People before the Tabernacle.*)

Music by ROMBERG.

Maestoso con moto. FIRST TENOR.

m SECOND TENOR. Cres. p Cres. Dim.

Glo - ry be to God on high, and on earth peace, good will, and on earth peace, good will, and on earth peace, good will to

Sym. FIRST BASE.

SECOND BASE.

Cres. Dim. Cres. f

men, and on earth peace, good will to men. We praise thee, we bless thee, we wor - ship thee, we glo - ri - fy thee, we give

* This may be used as an introductory or closing Anthem to divine worship

Dim. Cres.

thanks to thee for thy great glo - ry, O Lord, our heavenly King, O Lord, our heavenly King, God the Fa - ther Al - migh-ty.

No. 9. FOR THOU ONLY ART THE LORD.—Chorus for Seven Voices.

Music by **ROMBERG.**

FIRST SOPRANO. Cres.

SECOND SOPRANO. For thou only art the Lord, thou only art the Lord, For thou only art the Lord, thou only art the Lord, thou only art the Lord.

ALTO. For thou only art the Lord, thou only art the Lord, For thou on-ly art the Lord, thou only art the Lord, thou only art the Lord.

FIRST TENOR. For thou only art the Lord, thou only art the Lord, thou on-ly, on-ly art the Lord, thou only art the Lord.

SECOND TENOR. Cres. Sym. Sym. Thou on-ly art the Lord, thou on - ly art the Lord, thou on-ly, on-ly art the Lord, thou only art the Lord.

FIRST BASE.

SECOND BASE Thou only art the Lord. Thou only art the Lord, thou on-ly, on-ly art the Lord, thou only art the Lord.

No. 10. HOW AMIABLE ARE THY TABERNACLES.—Quartett and Chorus.*

Poco Adagio. Quartett. *m* *Cres.* *Dim.* *Arranged from* ROMBERG

Lord of hosts, Lord of hosts, how am - ia - ble thy ta - ber - na - cles; Lord of hosts, O Lord of hosts, my soul long - eth,

Lord of hosts, Lord of hosts, how am - ia - ble thy ta - ber - na - cles; Lord of hosts, O Lord of hosts, my soul long - eth,

p *m* *Cres.* *p* *Cres.*

yea, e - ven faint - eth for the courts of the Lord, for the courts of the Lord. O, how am - ia - ble are thy courts, O

yea, e - ven faint - eth for the courts of the Lord, for the courts of the Lord. O, how am - ia - ble are thy courts, O

p *Cres.* *f* *Dim.*

Lord of hosts, are thy courts; My soul long - eth, yea, e - ven faint-eth for the courts of the Lord, the courts of the

Lord of hosts, are thy courts; My soul long - eth, yea, e - ven faint-eth for the courts of the Lord, the courts of the

* This beautiful piece is well adapted for Dedications, Installations, and opening or closing Service. It is perhaps needless to add, that great expression will be necessary in the Chorus as well as Quartett. It may be sung without accompaniment.

Quartett. *Cres.* *m* *Cres.* *Dim.* *Dim.*

Lord. O, how amiable, how amiable are the courts, the courts of the Lord, are the courts, the courts, the courts of the Lord.

Cres. *m* *Cres.* *Dim.* *Cres.* *Dim.*

Lord, O, how amiable, how amiable, are the courts the courts of the Lord, are the courts of the Lord, the courts, the courts of the Lord.

Chorus. *p* *Dim.* *Cres.* *Dim.* *p* *Cres.* *Dim.* *Rit.*

Cres.

O, how amiable, O, . . how amiable are the courts, the courts of the Lord, are the courts of the Lord, are the courts, are the courts of the Lord.

No. 11. HAIL, JUDEA, HAPPY LAND.—Duet. TAMAR AND MERAB.

Allegro. Merab. *Music from* HANDEL.

Hail, hail, hail, Ju - de - a, happy land, Ju - de - a, happy land, Sal-

Tamar.

Hail, hail, hail, Ju - de - a, happy land, Ju - de-a, happy land, Sal - va - - tion pros - pers

va - - tion pros - pers in his hand. Ju-de - a, happy land, Sal - va - - - - - - - - - - tion prospers

in his hand. Hail, hail, Ju - de - a, happy land, Hail, hail, hail, hail, hail, hail, hap - - py, happy

in his hand. Hail, hail, Ju - de - a, happy land, Ju - de - a, happy land, Hail, hail, hail, Ju - de - a, happy land, Ju-

land, Sal-va - - - - - - - - - - - tion pros ers in . H s hand, Sal - va - - - - - - - - - - - tion pros - - - pers in His hand.

de - a, happy land, Sal - va - - tion pros - pers in His hand, Sal - va - - - - - - - - - - - - tion pros - - - pers in His hand.

No. 12. HAIL, HAIL, JUDEA, HAPPY LAND.—Chorus.* PEOPLE.

Allegro. *Music by* HANDEL.

1. Hail, hail, Ju - de - a, happy land! Ju - de - a, happy land! Sal - va . . . . . tion prospers in His hand. Hail, hail,

Hail, hail, Ju - de - a, happy land, Ju - de - a, happy land! Sal - va . . . . . tion pros - pers in His hand. Hail, hail, Ju -

Hail, hail, Ju - de - a, Ju-de - a, happy land! Sal-va . . . . . tion pros - pers in His hand. Hail, hail, Ju-

* This beautiful piece may be sung as a Thanksgiving Anthem (by substituting the word Columbia for Judea), or on other occasions that require spirited music.

hail, Ju - de - a, happy land, Sal - va-tion prospers in His hand; Hail, hail, Ju - de - - a, happy, happy,

de - a, Ju - de - a, hap - py land, Sal - va - - - - - - - - - tion prospers in His hand; Hail, hail, Ju - de - a, happy land, Ju-

de - a, hap - py land, Ju - de - a, hap-py land, Sal - va - - - - - tion prospers in His hand, Hail, hail, Ju - de - - a, happy, happy,

Hail, hail, Ju - de-a, happy land, Ju-

hap - - py land, Hail, hail, hail. Ju - de - a, hap - py land, Ju - de - a, happy land, Sal - va - tion pros - - - pers in His hand.

de - a, happy land, Hail, hail, hail, Ju - de - a, hap - py land, Ju - de - a, happy land, Sal - va - - - - - tion prospers in His hand.

hap - - py land, Hail, hail, hail, Ju - de - a, Ju - de - a, happy land, Sal - va - - - - - - - - - - tion prospers in His hand.

de-a, happy land, Hail, hail, hail, Ju - de - a, hap-py land, Ju - de - a, happy land, Sal - va - - - tion pros-pers in His hand.

No. 13. LOVELY IS ZION.—Aria. TAMAR.

Andante molto con Espressione.

Music by I. B. WOODBURY.

Love - ly is Zi - - on,

love - ly for ev - - er, Bear - ing the marks of our Mak - er a - bove us; Beau - ti - ful, love - ly, bril - liant and glad - some,

Far in the dis-tance o'er moun - tain and vale. Grand, too, when dark - ness

Cres. *sfz*

o'er all things spreading, When the storm . . sweeps, and the loud thun-der peal - - - - - - - - - - eth;

Cres. *Dim.* *Ten.* *Horns.*

And the earth . . . . . trem - - - - bles,

Cres. *f*

Still thou art beau - ti - ful, sol - emn and grand, Who would not love thee, solemn and grand,

loco.

Who . . . . . would not love thee! Who, who would not love thee, Zi - on, so love - ly! Who would not

8va.....loco.

love thee, Zi - on so love - ly, Zi - on so love - ly, Zi - on so love - ly, Zi - on so love - ly! Who would not love thee,

Cres. p

Zi - on so love-ly! Bear-ing the marks of our Ma - ker a - round us; Who would not love . . thee! Who would not love thee,

Zi - on so love - ly, love - ly to me, ... love - ly to me. Zi - on. Zi - on, love - ly to me, . love-ly to me.

(End with the Introductory Symphony.)

No. 14. SING UNTO GOD.—Quartett and Chorus.*

GRAND FINALE TO PART FIRST.

Allegro.

Music from HUMMEL'S *Mass in B flat.*

ff *f* *ff* *m* *f* Dim.

Sing un-to God, O sing for - ev - er - more, Sing un-to God, O sing for ev - er - more, Praise his name for ev - er - more, O praise his name for

ff *f* *ff* *m* *f* Dim.

Sing un-to God, O sing for - ev - er - more, Sing un-to God, O sing for ev - er - more, Praise his name for ev - er - more, O praise his name for

f *ff* *m* *f* Dim.

Sing un-to God, O sing for - ev - er - more, Sing un-to God, O sing for ev - er - more, Praise his name for ev - er - more, O praise his name for

ff *f* *ff* *m* *f* Dim.

* May be sung as a Thanksgiving Anthem, or on almost any other occasion, requiring spirited music. Play the first eight measures as an introductory symphony.

ev - er. Praise him in lof - ty songs, Praise him in lof - ty songs, Praise him in lof - ty songs.

ev - er. Praise him in lof - ty songs, Praise him in lof - ty songs, O praise the Lord.

ev - er. Praise him in lof - ty songs, Praise him in lof - ty songs, O praise the Lord.

Praise him in lof - ty songs, Praise him in lof - - ty songs of joy.

Sound forth his praise for ever, Sound forth his praise for ever, Sound forth his praise, Sound forth his praise for ev-er and ev - er-

Sound forth his praise for ev - er, Sound forth his praise for ev - er, Sound forth his praise for ev - er,

Sound forth his praise for ever, Sound forth his praise for ev-er, Sound forth his praise, Sound forth his praise, ...

Sound forth his praise for ev - er Sound forth his praise for ev - er. Sound forth his praise, Sound forth his praise for

Quartett.

more, Sound forth his praise, . . Sound forth his praise, Sound forth his praise for ev - er, ev - er, ev - er - more. We have thought of thy loving

Sound forth his praise. Sound forth . . his praise for ev - er, ev - er, ev - er, ev - er - more.

Accom.

Sound forth his praise, Sound forth his praise, Sound forth his praise for ev - er, ev - er, ev - er - more.

Accom.

ev - er, Sound forth his praise, . . . Sound forth his praise, for ev - er, ev - er, ev - - er - more.

Cres.

kind - ness, O God, O God, in the midst of thy temple; Let the Mount Zion rejoice, Let the Mount Zion rejoice,

Cres.

Chorus. *f*

Let the Mount Zion rejoice, O Lord God. Sing un-to God, O sing to his praise

f

Sing un-to God, O sing to his praise,

Chorus.

f

Sing un-to God. O sing to his praise,

f *f*

f *f* Cres. *ff*

Let the Mount Zi - on re - joice, Let the Mount Zi - on re - joice, Let the Mount Zi-on re - joice, Let the Mount Zi - on re - joice, re - joice, re - joice.

f *f* Cres.

Let the Mount Zi - on re - joice, Let the Mount Zi - on re - joice, Let the Mount Zi-on re - joice, Let the Mount Zi - on re - joice, re - joice, re - joice.

f *f* Cres. *ff*

Let the Mount Zi - on re - joice, Let the Mount Zi - on re - joice, Let the Mount Zi-on re - joice, Let the Mount Zi - on re - joice, re - joice, re - joice.

f *f* Cres. *ff*

8vas. on the Organ.

ABSALOM.—Part Second.

No. 15. HOW SHALL I TELL THE TIDINGS?—Recit. MESSENGER AND DAVID.

Music by I. B. WOODBURY.

Maestoso.

ff *sfz* *sfz* *p*

Messenger. How shall I tell the tid-ings? David. Speak! speak!

8va.

Messenger. The hearts of the men of Is - ra - el are af - ter Ab - sa-lom.

David. A - rise, let us flee! a - rise, let us flee from Ab - sa - lom.

8vas. with the right hand.....loco.

No. 16. HEAR, JEHOVAH.—Obligato Base and Chorus.* DAVID AND PEOPLE

Music by W.

Hear, O God, hear, O, hear our prayer, And guard, O, guard from trea-son and from war!

Presto. *f* *A tempo.*

David. Hear, Je - ho-vah, our

Adagio.

Chorus. *p* Hear, Je-

* The Solo should be sung firm and prominent, while the Chorus should be *at times* soft and subdued.

strength is in thee, Hear, Je - - ho - vah, hear, Je - ho - - - - - vah, O, hear us, O, hear us, O, hear us,

Cres.

ho-vah, our strength is in thee, Hear, Je - ho - vah, hear our prayer, O, hear us, O, hear us,

O, hear us, O,

O, hear us, Je - ho - - - - - - vah, Je - ho - vah, hear, Hear, Je - ho - vah, our strength is in thee.

f

O, hear us, hear us, Je - ho - vah, hear, Hear, Je - ho-vah, our strength, our strength is in

Cres. *Cres.*

hear us, O, hear us, Je - ho - vah, hear, hear us, Je-ho - vah, hear.

Rit. *Cres.* *Rit. molto.* *ff*

Hear, Je - ho-vah, our strength is in thee, Hear us Je - ho - vah, Hear us, Je - ho - vah, our strength is in thee, our strength, our strength is in thee.

ff *m* *Cres.* *Dim.* *Rit.* *p* *Dim.* *Ten.*

thee. Hear us, hear us, Je - ho - vah, O, hear us, Hear us, Je - ho - vah, our strength, our strength is in thee.

No. 17. BOW DOWN THINE EAR, O LORD.*—Solos and Chorus. DAVID, JOAB AND TAMAR.

Andantino.

From the Oratorio of "Moses in Egypt," by G. ROSSINI.

David. Bow down thine ear, O Lord, O Lord, and hear thou me, ... For

Joab. Be gra - - - cious, Lord, to me, . . Be gra - - cious, Lord, to me, ... For

Tamar. Give ear, O Lord, give ear, . . O Lord, un - to my prayer, ... For

dai - - ly I will call, . . . O Lord, will call on thee. For dai - ly I will

Chorus to each Solo.

TENOR.

dai - ly I will call, . . . O Lord, will call on thee. For dai - ly I will

dai - - ly I will call, . . . O Lord, will call on thee.

Chorus.

For dai - ly I will

Play the first eight measures as an introductory symphony

1st & 2d time. 3d time.

call, O Lord, will call on thee, O Lord, on thee. thee. And I will thank thee, Lord, will thank thee, O my

call, O Lord, will call on thee, O Lord, on thee. thee. And I will thank thee, Lord, will thank thee, O my

1st & 2d time. 3d time.

call, O Lord, will call on thee, O Lord, on thee. thee. And I will thank thee, Lord, will thank thee, O my

God, And I will praise thy name, O Lord, for ev - - - er - more, thy name, O Lord, thy name, O Lord.

God, And I will praise thy name, O Lord, for ev - - er - more, will praise thy name, O Lord, will praise thy name, O Lord.

God, And I will praise thy name, O Lord, for ev - - - er more, thy name, O Lord, thy name, O Lord.

No. 18. THE LAMENT.—Aria and Chorus. DAVID AND PEOPLE.

Music from **HAYDN'S** *Mass in E flat*

Adagio.

Swell, Dip., & Cremona or Hautboy.

Choir. Dulciana.

David.

Must I leave thee, Je - ru - sa-lem, Must I leave thee, Je - ru - sa-lem, leave . . . thee, leave . . thee,

Dip.

Must I leave thee, O Je - ru - sa - lem, Must I leave thee, O . . . . Je - ru - sa - lem,

Must I leave . . thee, Je - ru - - - - - sa - lem?

Chorus. *p* *Cres.*

Must we leave thee, O Je - ru - sa - lem?

Must we leave thee, O Je - ru - sa - lem?

p *Cres.*

p *Cres.* *Dim.* *Fine.*

Must we leave thee, O . . . Je - ru - sa - lem?

David.

O God, have mer - cy up - on us, ac-

Must we leave thee, O . . . Je - ru - sa - lem?

Accom.

p *Cres.* *Dim.* *Fine.*

cord-ing to thy lov-ing kind-ness.

Chorus. *f* *p* *f* *p*

Lord, have mer-cy, Lord, have mercy up-on us, Lord, have mercy, Lord, have mercy up-on us,

Lord, have mercy, Lord, have mercy upon us, Lord, have mercy, Lord, have mercy upon us.

f *p* *f* *p*

f *Rit.* *ff* *Rit. molto.* *Cres.* *p* *Cres.* *pp* *D.C. Fine.*

Lord, have mercy, Lord, have mercy, Lord, have mercy, For thy lov - ing kind - ness, For thy lov - ing kind-ness, O Lord, O Lord.

p

Lord, have mercy, Lord, have mercy, Lord, have mercy, For thy lov - ing kind - ness, For thy lov - ing kind-ness, O Lord, O Lord.

f *Rit.* *ff* *Rit. molto.* *p* *Cres.* *p* *Cres.* *pp* *D.C. Fine.*

Allegro Vivace. **No. 19. HENCE! LET US FLEE AWAY.—Solo and Chorus.*** JOAB AND PEOPLE. *Music by* **ROSSINI.**

Joab. Hence! let us flee a - way, Ere dawns an - oth - er day. Who shall es - cape a - way From Ab - - sa - lom.

† Chorus. A-way, a - way, a - way,

A-way, a - way, a - way,

Let us haste away, . . Let us

m *Cres.*

a - way, a - way, a - way, Let us haste a - way, a-way, a - way, a - way, A - way, a - way, a - - way, a - way, . a - way,

A - way, . . a - way, . . a - - - - way,

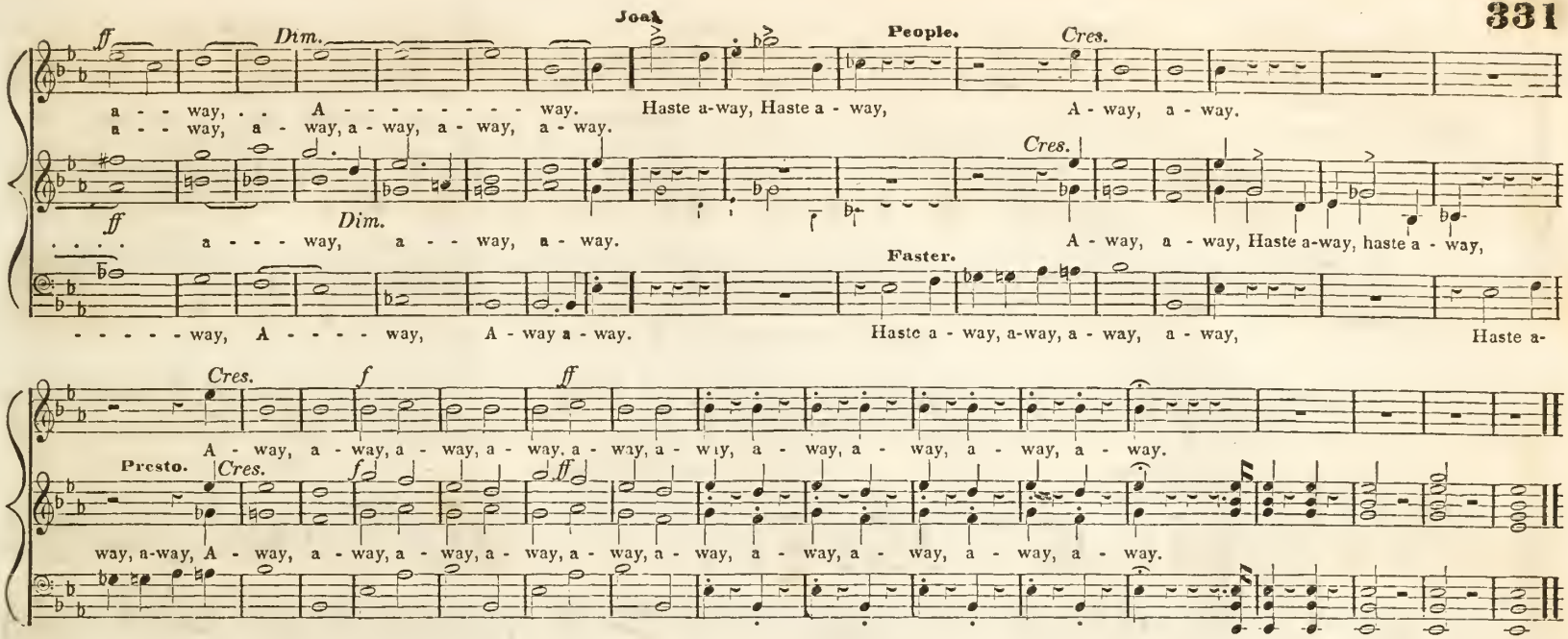
m *Cres.*

a - way, a - way, a - way, Let us haste a - way, a-way, a - way, a - way, a - way, a - way, a - way, a - way, . . a - way,

haste away, . . . Let us haste a - way, a - way, a-way, A - way, a - way, a - way, a - way, . . A-

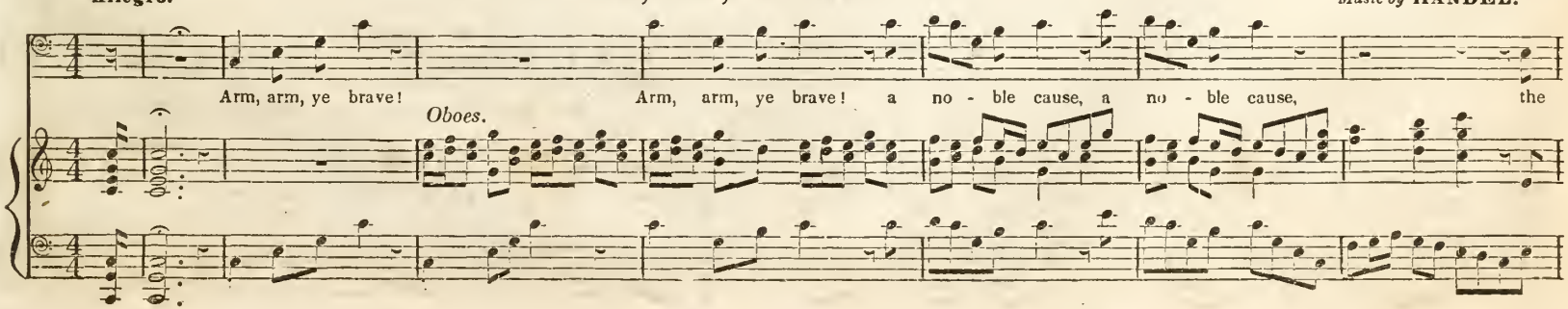
* The music to the Solo should be played as an introductory symphony.

† The Chorus should be commenced *pp*, and gradually increased to *ff*.



No. 20. ARM, ARM, YE BRAVE.—Aria. DAVID.

Music by **HANDEL.**

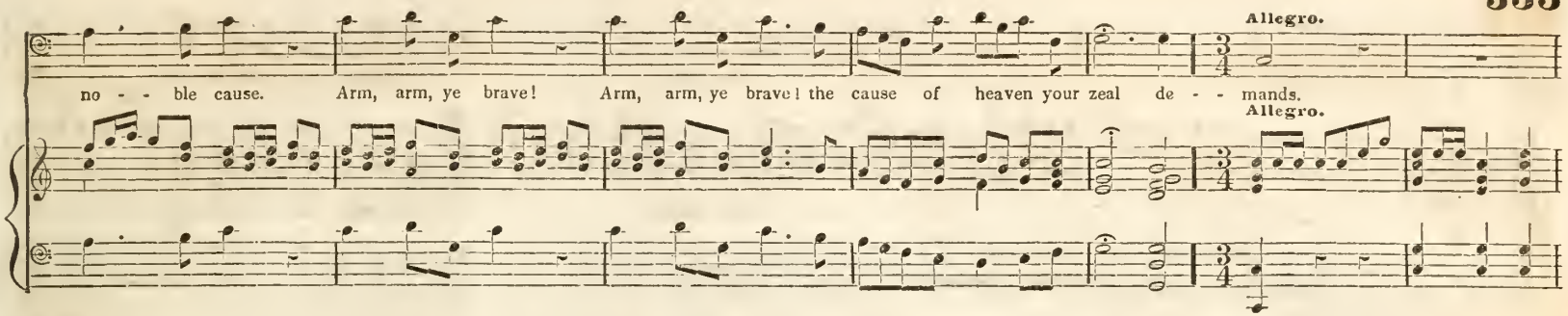


cause of heaven your zeal . . de - mands, A no - - - ble cause, the cause . . of heaven your zeal . . de - mands, A no - - ble cause, the

cause of heaven your zeal de - mands. Arm, arm, ye brave! Arm, arm, ye brave! a

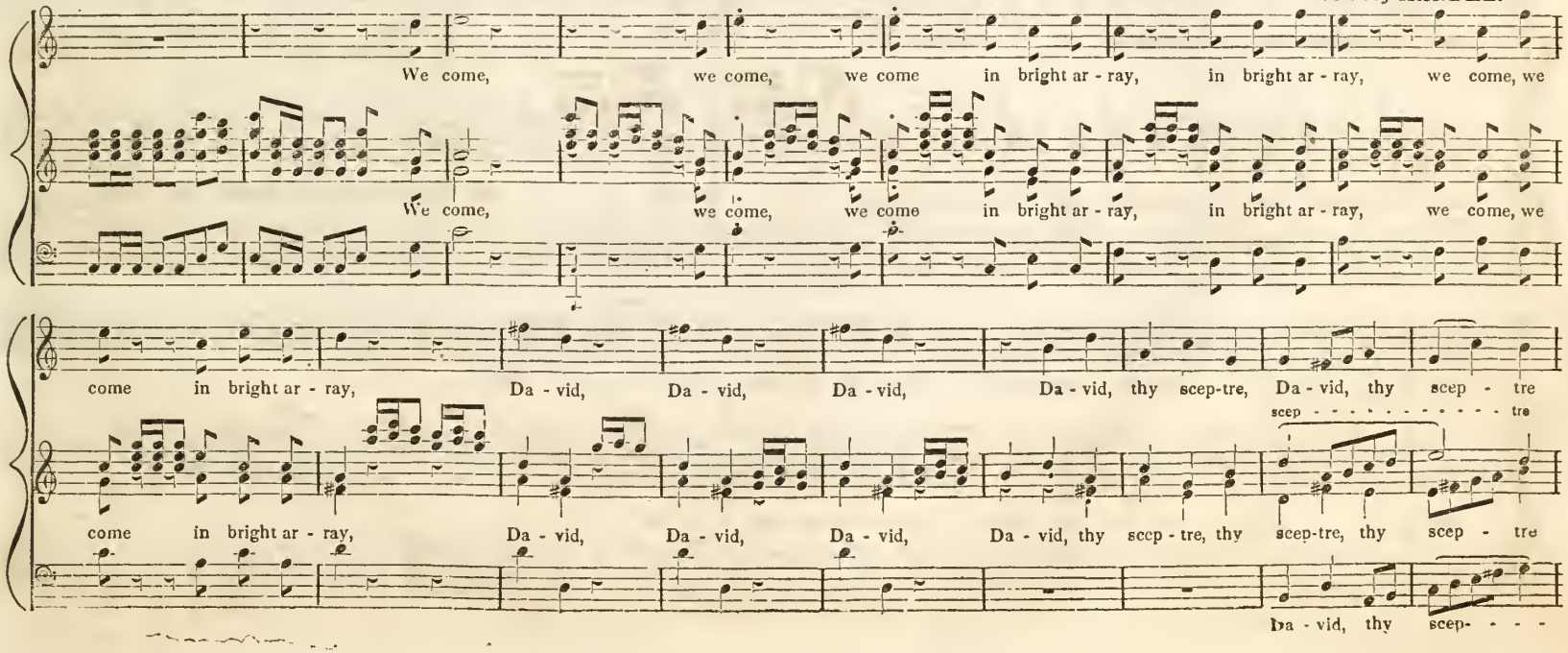
Oboes.

no - ble cause, Arm, arm, arm, arm, ye brave! a no - - ble cause, the cause of heaven de - mands your zeal, A



No. 21. WE COME IN BRIGHT ARRAY.—Chorus. PEOPLE.

Music by HANDEL.



to . . o - bey. We come, we come in bright ar - ray, We

to . . o - bey. We come, we come in bright ar - ray, We

tre to o - bey.

come in bright ar - ray, in bright ar - ray, in bright ar - ray, Da - vid, thy scep - tre, Da - vid, thy scep- - - -

Da - vid, thy scep-tre, thy scep - tre, Da - vid, thy

come in bright ar - ray, in bright ar - ray, in bright ar - ray, Da - vid, Da - vid, thy scep-tre, Da - vid, thy scep- - - -

tre to . . o - bey. Da - vid, we come, Da - vid, thy scep - tre to . . o - bey.

scep - tre to o - bey.

tre to o - . bey, Da - vid, we come, Da - vid, thy scep - tre to o - - bey.

8vas. on the Organ.....

Andante.

Music from ROSSINI.

Tamar.

Spare my bro - ther, though so err - ing, For his

Joab.

No! th' un-grate - ful one shall per - ish, Yes! the

fa - - ther is re - - lent - ing; Spare, O spare him, though so un-grate - ful, Think, think, of . . . . his fa - ther's

thread of life I'll se - ver, He shall per - ish, he shall per - ish, No, no, ne - ver more he'll see Je-ru - sa-

Rit. A tempo.

love, Think of his father's love! Pride of his fa - ther's heart! Think of his father's grief! . . . Spare my bro - ther, though so err - ing, For his

Rit. ff

lem, Think of his fa-ther's shame, Shame of thy father's house! No, no, no, no, he shall die! No! th' un-grate-ful one shall per - ish, Here I

Rit. A tempo.

fa - ther is re - - lent - ing! Spare, O spare him, though so un-grate - ful, Spare, O spare . . a fa - ther's love, . . Spare a sis - ter's

vow his life to sev - er, He shall per - ish, he shall per - ish, No, no, no, . . no, no, no,

Allegretto Spirituoso.

Music by I. B. WOODBURY.

Cres.

f

love, Spare, spare, a fa - ther's love, a fa-ther's love.

No, no, no, no, he shall, he shall die, no, no, no, no.

Steel, steel my heart for bat - tle, . .

Nerve this arm for fight; Let me lead with va - lor, Clothed in vir - tue bright. With Is - rael's cho-sen

8va.

Key of F.—Più Allegro.

war - ri - ors, A firm and gal - lant band, We'll free the sons and daughters Of Zi - on's blessed land. Steel my heart for

Cornopeon.

bat - tle, Nerve this arm for fight, Let me lead with va-lor, Clothed in vir - tue bright.

Cornopeon. *ff*

No. 24. ON TO BATTLE.—Chorus for Male Voices. WARRIORS.

Allegro Vivace.

Music by I. B. WOODBURY.

FIRST TENOR.

Cres. *f*

On, on, on to bat - tle, We fear, we fear no foe, Tho' death's minions rat-tle, Our hearts . . . . still glow With va - lor's might, And

SECOND TENOR.

On, on, on to bat - tle, We fear, we fear no foe, Tho' death's minions rat-tle, Our hearts . still glow With va - lor's might, And

FIRST BASE.

SECOND BASE.

Key of B flat.

vir - tue bright. On, on, on to bat - tle, We fear, we fear no foe; Tho' death's minions rat - tle, We fear no

vir - tue bright. On, on, on to bat - tle, We fear, we fear no foe; Tho' death's minions rat - tle, We fear no

Key of F.

foe, . . We fear no foe, ... We fear no foe, ... We fear no foe, We fear no foe, We fear no foe, We fear no foe, We fear, we fear no foe.

foe, . . We fear no foe, We fear no foe, We fear no foe, We fear no foe, We fear no foe, We fear no foe, We fear no foe, We fear no foe, We fear, we fear, we fear no foe.

We fear, ... we fear no foe.

Part Third.

No. 25. THOUGH THE SINNER BLOOM AT MORNING.—Obligato Solo and Chorus. MERAB AND PEOPLE.

(Lamentation over the Death of Absalom.)

Music by **ROSSINI.**

Andante.

Merab.

Tho' the sin - ner bloom at morn - - - ing, Yet at noon his beau - ty wast - - - eth, Tho' in mer - cy God a - bound - - - - eth, Yet doth

People. *Cres.* *Dim.* *Cres.* *Dim.* *Cres.* *p* *m*

Tho' the sin - ner bloom at morn - - - ing, Yet at noon his beau - ty wast - - - eth, Tho' in mer - cy God a - bound - - - - eth, Yet doth

jus - tice form his throne; Tho' the sin - ner bloom at morning, Yet at noon his beauty wast - eth; Tho' in mer-cy God a - boundeth, Yet doth

f *p* *Cres.* *Dim.* *m* *Dim.* *f*

jus - tice form his throne; Tho' the sin - ner bloom at morn-ing, Yet at noon his beau-ty wast - eth; Tho' in mer-cy God a - boundeth, Yet doth

jus - tice form his throne, doth jus-tice form, . . doth jus - tice form, . . doth jus - tice form, doth jus - tice form, Tho' the sin-ner bloom at

Dim. *p* *m* *p* *Rit.* *Dim.* *p* *Dim.* *Rit.*

jus - tice form his throne, form his throne, form his throne, form his throne. form his throne, Tho' the sin - ner bloom at

morning, Yet doth jus - tice . . . form his throne, doth jus - tice form, doth jus - tice form his throne, doth jus-tice form, doth jus - tice form his throne.

Cres. *f* *m* *p* *Rit.* *Dim.* *Ten.*

morning, Yet doth jus - tice . . . form his throne, Yet doth jus - tice form his throne, Yet doth jus - tice form his throne.

No. 26. SEE THE CONQUERING.*—Triumphal Duet and Chorus. PEOPLE. (MARSDEN. 7's. Double.)

(The middle words are to be used for the Oratorio, and are first to be sung as a Duet by Soprano and Alto, and then repeated, adding Tenor and Base, *ff*.)

Allegro non Troppo. *Music by* **HANDEL.**

1. Go, ye mes - sen - gers of God; Like the beams of morn - ing fly;
Take the won - der - work - - - ing rod, Wave the ban - ner - cross on high. } Go to many a tro - pic isle,

See, the con-quering he - - - - ro comes, Sound . . the trum-pet, beat . . the drums; Sports . . pre - pare, the lau - rels bring,

2. O'er the pa - gan's night . . . of care Pour . . the liv - ing light . . of heaven:
Chase a - - way his wild . . . de - spair; Bid . . him hope to be . . for - given. } Where . . the gold - en gates of day

In the bo - som of . . the deep, Where the skies for ev - - - - er smile, And th' op-pressed for ev er weep.

Songs . . of tri - umph to . . him sing; Sports pre - - pare, the lau - - - rels bring, Songs . . of tri - umph to . . . him sing.

O - - - pen on the palm - - y east, High the bleed-ing cross . . . dis - play, Spread . . the gos - pel's rich - - est feast.

* Play the first eight measures as an introductory Symphony; also the Tenor and Base as an accompaniment to the Duet.

† Sing the small notes in Chorus, and large in the Duet

No. 27. THE HALLELUJAH CHORUS.—Finale.

Allegro non Troppo. HANDEL—Unaltered.

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-

6 6 6— 6— 6 4 3 4 6 6 6— 6— 6

le - - lu-jah, For the Lord God omnip-o-tent reign-eth. Hal-le-lu-jah, hal-le-lu-jah, For the Lord God omnip-o-tent reign-eth. Halle-

le - - lu-jah, For the Lord God omnip-o-tent reign-eth. Hal-le-lu-jah, hal-le-lu-jah, For the Lord God omnip-o-tent reign-eth. Halle-

le - lu - jah, For the Lord God omnip-o-tent reign-eth. Hal-le-lu-jah, hal-le-lu-jah, For the Lord God omnip-o-tent reign-eth. Halle-

6 6 Unison..... 6— 6— Unison..... 6—

* The Orchestra have a Symphony of four measures.

lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal-le-lu-jah, hal-le - lu-jah, hal le-lu-jah, hal - - le - lu - - jah, hal-le-lu-jah,

lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu-jah, hal-le-lu-jah, hal-le-lu-jah,

lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu-jah, For the Lord God omnip - - - o-tent reign - - - eth. Hal-le-
Hal-le-lu-jah,

6— 6— 6—

For the Lord God omnip - - - o-tent reign - eth. Halle-lu-jah, hal-le - lu-jah, hal-le- lu-jah, For the Lord

hal-le - lu-jah, hal - le - lu - jah, hal-le-lu-jah, hal - le - lu - jah, hal-le - lu-jah, hal-le - lu-jah, For the Lord

lu-jah. hal-le-lu-jah, halle-lu - jah, hal-le - lu-jah, hal - le - lu - jah, hal-le-lu-jah, hal-le - lu-jah, hal-le - lu-jah, hal-le - lu - jah, halle-lu-jah,
For the Lord God omnip - - - o-tent reign - eth. Hal-le - lu-jah, hal-le - lu-jah, hal-le-lu-jah, halle-

God om - nip - - - o - tent reign - - eth. Hal - le - - - lu-jah. The kingdom of this world has be - come the

God om - nip - - - o - tent reign - - eth. Hal-le-lu-jah, hal-le - lu-jah, The kingdom of this world has be - come the

hal-le - lu-jah, hal-le - lu-jah, hal - le-lu-jah, hal - - le - lu - - jah. The kingdom of this world has be - come the
lu-jah, hal-le - lu-jah, hal-le - lu-jah, halle-lu-jah, hal-le - lu-jah, hal-le-lu - jah.

6 6 6 4 / 4 2 6

kingdom of our Lord and of his Christ, and of his Christ, And he shall reign for ev - er and ev - - - er, And he shall

kingdom of our Lord and of his Christ, and of his Christ, And he shall

kingdom of our Lord and of his Christ, and of his Christ, And he shall reign for ever and ever, for ev-er and ev - er, And he shall reign, and he shall reign for

6 — 4 / 2 6 6 6 #6 6 6

reign for ev - er and ev - - - er, And he shall reign for ev-er and ev-er, for ev-er and ev-er, Hallelujah, halle-

reign for ev - er and ev - - - er, for ev-er and ev-er, for ev - er and ev-er, King of kings, ...

And he shall reign for ev - er and ev - - - er, King of kings, ...

ev-er, for ev-er and ev-er, for ev-er and ev-er, for ev - er, for ev-er and ev-er, for ev-er and ev-er, Hallelujah, halle-

6 6 5 5 6 6 6— 6—

lu-jah, for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah, for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah,

and Lord of lords, ... for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah,

and Lord of lords, ... King of kings, ... And Lord of

lu-jah, for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah, for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah,

6 6 6— 6— 6 6 6— 6—

for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah, for ev-er and ev-er, Hal-le - lu-jah, hal-le - lu-jah, King of kings, and Lord of

for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah, for ev-er and ev-er, Hal-le - lu-jah, hal-le - lu-jah, King of kings, and Lord of

lords, ... King of kings, ... and Lord of lords, . . and Lord of

for ev-er and ev-er, Hal-le-lu-jah, hal-le - lu-jah, for ev-er and ev-er, Hal-le - lu-jah, hal-le - lu-jah, King of kings, and Lord of

6 # 6 # 6— # 6— # 6 # 6 # 6— # 6— 6— 6— 5—

lords, And he shall reign for ev - - - er, And he shall reign for ev - er and ev - - er, King of kings, ... and Lord of

lords, And he shall reign, . and he shall reign . . for ev - er and ev - - er, King of kings, for ever and ev-er, and Lord of

lords, And he shall reign, And he shall reign for ev - er and ev - - er. for ev-er and ev-er,

lords, And he shall reign for ev - er and ev - er, And he shall reign for ev-er and ev-er, King of kings. for ever and ev-er, and Lord of

7#6 6 6 5 4 2 6 6

lords, ... And he shall reign for ever, for ev-er and ev - er, King of kings, and Lord of lords, King of kings, and Lord of lords, And he shall reign for

lords, Halle-lu-jah, hal-le - lu-jah, And he shall reign for ev-er and ev - er, King of kings, and Lord of lords, King of kings, and Lord of lords, And he shall reign for

Hal-le-lu-jah, halle - lu-jah, And he shall reign for ever, for ev-er and ev - er, King of kings, and Lord of lords, King of kings, and Lord of lords, And he shall reign for

lords, And he shall reign for ever, for

6— 6— 6 6— 6 4 3 6 6—

ev-er and ev - er, for ev-er and ev-er, for ev-er and ev-er, Hal-le - lu-jah, hal-le - lu - jah, hal-le - lu-jah, hal-le - lu-jah, hal - le - lu - jah.

ev-er and ev - er, for ev-er and ev-er, for ev-er and ev-er, Hal-le - lu-jah, hal-le - lu-jah, hal-le - lu-jah, hal-le - lu-jah, hal - le - lu - jah.

ev-er and ev - er, King of kings, and Lord of lords, Hal-le-lu-jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal - le - lu - jah.

ev-er and ev - er, for ev-er and ev-er, for ev-er and ev-er,

4 3 4 3 6 6 6 6 6— 6— 6— 6—

L. M.

Africa 84
Alfreton 65
Albany 79
All-Saints 68
Aldane 48
Alpheas 32
Alexander 61
Alway 62
Alleghany 222
Amenia 62
Amirah 70
Antigua 72
Angel's Hymn 43
Anglesey 59
Antorn 27
Anthon 81
Appleton 44
Arnheim 29
Are 68
Asah 26
Assurance 87
Attitude 85
Bath 58
Beulah 64
Berwick 37
Beverly 61
Bergen 63
Blendon 50
Bolton 64
Bowring 47
Bromley 35
Britton 67
Brewer 51
Bristol 60
Brower 82
Burton 29
Buckfield 71
Carson 66
Castle Street 51
Calcutta 85
Cedron 80
Christian Farewell 32
Chamouny 55
Complaint 38
Communion 56
Coleliow 43
Courtney 78
Coleraine 63
Conover 83
Creation 72
Danvers Plains 41
Danton 66
Dothan 48
Dismission 56
Dumbarton 57
Duke Street 65
Eden 30
Effingham 66
Elam 45
Ellenthorpa 55
Elolen 84
Elorice 57
Entreaty 31
Ero 24
Etaeo 68
Evening Hymn 34
Fairmount 34
Farimer 69
Fanshaw 80
Forema 54
Germany 67
Gershom 70
Gilgal 80
Good Shepherd 51
Grandeur 40
Greenwich 39
Gratitude 46
Hall 33
Hamilton 50
Hamburg 77
Hebron 69
Headley 36
Hope 49
Hyde Park 53
Imlah 46
Invitation 28
Izhar 71
Jefferson Street 83
Jeriah 36
Joy 73
Judah 52
Keene 226
Kennope 34
Ker o ah 58
Kingston 25
Kingsbridge 75
Leyden 35
Limehouse 64
Libnah 57
Louvan 78
Loving-kindness 42
Luton 76
Mahanaim 40
Marshall 47
Massachusetts 76
Mahli 70
Mattison 74
Machir 86
Mendon 26
Meldrom 24
Medway 38
Melita 74
Milo 29
Miller 27
Missionary 69
Monmouth 39
Morning Hymn 33
Nazareth 65
National Psalm 44
Naman 75
New-Sabbath 60
Neginoth 30
Nuremburg 42
Olivet 47
Old Hundred 52
Old Ninety-seventh 78
Ope 75
Orland 67
Ordination 48
Palestine 23
Paron 41
Park Street 54
Paradise 53
Peace 32
Pettit 41
Penitence 43
Pilesgrove 63
Philharmonic 45
Playford 44
Pleyel's Hymn 193
Portugal 43
Pomfret 44
Quito 76
Rabena 68
Retreat 25
Rehabah 85
Reliance 50
Redemption 79
Refuge 49
Rosedale 30
Rothwell 65
Rutgers Street 23
Russia 25
Ryant 42
Salvation 45
Sears 60
Seasons 36
Selena 49
Shebum 85
Shoel 70
Sorrow 59
St. Peter's 73
St Paul's 37
St. Helen's 81
Sterling 84
Stonefield 42
Surry 79
Temple 82
Timesbury 37
Tillinghast 46
Truro 77
Tranquillity 49
Turnbull 50
Unias 52
Uxbridge 77
Vermont 56
Virginia 53
Ward 81
Ware 71
Warren 72
Wenham 55
Wells 24
Winchester 74
Windham 31
Winchelsea 62
Woolvale 28
Woodworth 40
Wonder 31
Wyoming 73
Zephyr 86
Zintin 61
Zoan 54

L. M. Double.

Assurance 87
Asah 26
Amenia 62
Creation 72
Greenwich 39
Temple 37
Wyoming 66

L. M. 6 lines.

Brighton 88
Coleraine 63
Cedron 80
Good Shepherd 51
Uhar 71
Palestrina 27
Rakem 86
Selena 85
St. Helen's 84
Temple 37

For Male Voices.

Amirah 70
Appleton 44
Gershom 70
Sheburn 70

C. M.

Aldwinkle 99
Arundel 116
Arlington 123
Archdale 146
Armenia 151
Averick 148
Bangor 126
Baler 126
Balerma 143
Barby 125
Beethoven 128
Belief 144
Broomsgrove 137
Bradford 107
Brattle Street 134
Bray 104
Bridgeton 131
Burger 118
Burford 141
Burlin 143
Campmount 117
Canterbury 122
Canaan 122
Cambridge 139
Cantique 112
China 90
Chester 151
Christmas 109
Clarendon 131
Clifford 100
Coan 146
Culchester 95
Coronation 118
Corner 144
Coleshill, or Windsor 135
Conway 96
Cuventry 95
Cuzzens 95
Dante 145
Desire 102
Devizes 104
Dedham 120
Denton 152
Dinsmore 131
Ditson 154
Dorchester 96
Dundee 129
Edmeston 94
Elathan 117
Ella 125
Elizabethtown 132
Enon 144
Enfield 114
Esrom 138
Evening Song 140
Farrant 128
Fear 106
Field 94
Fountain 148
Fuge 111
Garland 143
Geneva 145
Give 105
Gilead 90
G'encove 136
Hamath 94
Hamar 89
Handel 104
Harp 100
Habor 110
Halah 129
Haven 121
Henry 95
Heber 95
Hendersun 109
Hiller 94
Howard 96
Horeb 141
Hummel 114
Inverness 119
Jazer 130
Jerusalem 100
Jurdan 106
Josan 97
Jutham 147
Judsun 152
Kendall 113
Krebs 139
Lanesboro' 96
Laight Street 99
Lex 150
Lemane 121
Lebanon 92
Liverpool 145
Love 107
London 112
Lutzen 127
Marlborough 91
Malta 101
Marlow 101
Maternal Song 98
Martyrdom 119
Merab 93
Memphis 101
Medes 119
Media 123
Mear 132
Meriden 124
Merton 134
Miles' Lane 91
Melbourne 137
Moravian 111
Moriah 138
Navarin 109
New Jerusalem 127
Norrie 92
North Danvers 132
Noyes 127
Nohah 113
Northfield 140
Norton 150
Ohab 97
Omri 113
Oranus 116
Orwell 129
Ortonville 142
Oren 185
Overton 125
Orange 128
Palmyra 90
Patmos 136
Pastorale 137
Parma 103
Peamont 150
Peterboro' 108
Phuvah 147
Phillips 93
Piety 91
Pilgrims' Church 149
Platt 108
Prosnect 102
Ramoth 92
Rehfeld 148
Remona 108
Revelation 111
Richmond 91
Rochester 105
Roby 139
Salem 103
Seymour 115
Semple 149
Shiloh 98
Sheba 135
Shady Rill 142
Siloam 110
Sing-Sing 122
Sidney 136
Skidmore 108
Smithville 138
Solway 102
St. Martin's 103
St. Ann's 110
St. John's 133
St. Mary's 152
St. David 142
Spring 98
Swanwick 117
Tamar 93
Tappan 120
Tallis 99
Thalmer 124
Tolland 140
Topsfield 146
Todd 114
Trias 133
Transport 115
Unity 134
Urimas 123
Van Zandt 120
Vergal 130
Warwick 97
Wallace 135
Westfurd 119
Weeks 112
Winter 133
Windsor 135
Woodhull 116
Woodstock 185
Wyman's Chant 149
Yolmar 124
Zadok 126
Zimri 115
Zoa 130

C. M. Double.

Archdale 146
Campmount 117
Canaan 122
Cantique 112
Corner 144
Metcalf 125
Ella 114
Enfield 89
Hamar 141
Horeb 100
Jerusalem 106
Jordan 121
Lemane 107
Love 111
Moravian 116
Oranus 103
Parma 150
Peamont 135
Sheba 140
Tolland 135
Wallace 124
Yolmar

C. M. 6 lines.

Coronation 118
Garland 143
Seymour 116

S. M.

Ainsworth 165
Ardor 162
Autumn 174
Barnes 166
Beddome 160
Belknap 163
Bishop 167
Boylston 156
Brimdale 153
Carmel 158
Chapin 164
Clapton 156
Corelli 174
Cranbrook 155
Denham 163
Doddridge 171
Dover 169
Dwight 159
Edinboro' 165
Eloah 166
Epher 158
Elmswuod 168
Eliot 178
Exaltation 173
Faith 173
Farland 178
Fiske 157
Firth 177
Franklin Square 179
Gardner 175
Golden Hill 173
Glenmary 159
Glenwood 160
Hackensack 162
Hezron 172
Hobart 170
Hudson 161
Husband 179
Huram 167
Huntington 168
Judd 179
Kedar 157
Kenam 156
Lisbon 175
Little Marlboro' 159
Lummus 178
Luther 171
Lynsen 169
Mateland 154
Mackin 172
Medes 119
Metcalf 170
McLean 169
McGreil 154
Mornington 168
Musette 164
Netherburg 167
Olmutz 176
Orman 171
Ozrem 176
Pentonville 164
Poughkeepsie 157
Perkham 154
Power 160
Prayer 168
Safford 175
San Francisco 165
Sanger 158
Salma 176
Shirland 161
Silver Street 155
Southampton 174
St. Brides 176
St Thumas 160
Sunbury 177
Thacher 161
Tioga 170
Tyre 171
Watchman 172
Webster 163
Wenzel 177
Westminster 166
Weston 163
Xenia 162
Vienna 178
Young 156
Zavan 155

S. M. Double.

Brimdale 153
Elmswood 168
Huntington 168
Poughkeepsie 157

L. P. M.

Alabama 88
Calcutta 85
Conover 83
Jefferson Street 83
Machir 86
Missionary 69
Newcuurt 88
St. Helen's 84

C. P. M., or L. C. M.

Apelles 184
Clinton 182
Doubt 182
Gabriel 183
Norman 184
Oberon 183
Piety 91
Rapture 182
Woodstock 185

C. H. M.

Amity 188
Gethsemane 185
Hemans 183
McElrath 188
Oren 185

S. H. M.

Amity 188
McElrath 188

S. P. M.

Dalston 186
Hanford 186

H. M.

Amity 188
Bethesda 192
Darwell 188
Enluck 190
Gethsemane 185
Greeley 186
Haddam 190
Huron 190
Lenox 191
Minot 187
McElrath 188
Newbury 187
Pearl Street 189
Ray 189
Restore 187
Rillside 192
Triumph 191
Warsaw 189

7's.
Amon ... 193
Amplias ... 205
Benevento ... 195
Bethune ... 204
Bricner ... 195
Christmas Hymn ... 196
Clark ... 199
Cove ... 200
Dallas ... 198
Eve ... 198
Evans ... 201
Essex ... 194
Green Mountain ... 203
Hammond ... 197
Haswall ... 200
Hotham ... 194
Home ... 230
Ipswich ... 196
Lowell ... 201
Marsden ... 341
Mozart ... 202
Nuremburg ... 42
Pleyel's Hymn ... 193
Placida ... 204
Rockland ... 192
Rock of Ages ... 197
Rogers ... 209
Rutledge ... 194
Sacramento ... 193
St. Louis ... 193
Talmar ... 204
Thanksgiving ... 197
Thermutis ... 192
Titude ... 202
Turin ... 201

7's, Double.
Amon ... 198
Benevento ... 195
Essex ... 194
Green Mountain ... 203
Hammond ... 197
Hotham ... 194
Marsden ... 341
Rockland ... 192
Rock of Ages ... 197
Thanksgiving ... 197
Thermutis ... 192

7's, 6 lines.
Amon ... 198
Bethune ... 204
Bricher ... 195
Essex ... 194
Mount Calvary ... 196
Rock of Ages ... 197
Turin ... 201

8's & 7's.
Bethune ... 204
Cove ... 200
Dallas ... 198
Greenwood ... 206
Haswall ... 200
Lowell ... 201
Madrid ... 203
Placida ... 204
Rutledge ... 194
Sutton ... 199
Talmar ... 204
Worthing ... 209
Wilmot ... 203

8's & 7's, Double.
Greenville ... 211
Greenwood ... 206
Kenath ... 199
Knapp ... 202
Madrid ... 203
Newton ... 206
Paris ... 208
Passima ... 208
Synod ... 209
Saragossa ... 207

8's & 7's, 6 lines.
Greenville ... 211
Hermes ... 205
Poor ... 207
Sicilian Hymn ... 210
The Missionary ... 205

8's, 7's & 4's.
Addoms ... 211
Ami ... 210
Dublin ... 210
Frankfort ... 213
Greenville ... 211
Helmsley ... 208
Hermes ... 205
Kenath ... 199
Manahath ... 209
Mercy ... 211
Poor ... 207
Richardson ... 213
Synod ... 209
Sicilian Hymn ... 210
Tremper ... 212
Tamworth ... 206
The Missionary ... 205
Zion ... 207

P. M.
Head of the Church ... 225
Monmouth ... 39
Mount Calvary ... 196
Vienna ... 178

4's & 7's.
Rogers ... 200

5's, 6's & 9's.
Wesley ... 221

5's & 8's.
Bethlehem ... 227

5's & 7's.
Elo ... 214

5's & 11's.
New Year ... 223

6's & 4's—Peculiar.
Dirge ... 228
Heath ... 214
To-day ... 181

6's, 8's & 4's.
Homeville ... 222

6's, 8's & 6's.
Homeville ... 222

6's & 4's.
America ... 215
Bermondsey ... 216
Crombie Street ... 215
Harvest Hymn ... 215
Italian Hymn ... 216

6's, 7's & 8's.
Summons ... 228

6's & 5's.
Scudder ... 214
Dirge ... 228

6's & 9's.
Wesley ... 221

6's & 10's.
Hanford ... 186

6's.
Restore ... 187

6's & 7's.
Sepolis ... 220

7's, 8's & 6's.
Amsterdam ... 217

7's & 8's—Peculiar.
Doane ... 221
Worthing ... 209

7's & 5's.
Missionary Angel ... 225
Ocean ... 214
Pomeroy ... 184
St. Louis ... 193

7's & 6's.
Horeb ... 141
Kenaz ... 218
Milan ... 218
Missionary Hymn ... 216
Phorbe ... 213
Romaine ... 218
Union ... 202

7's & 6's—Peculiar.
Amsterdam ... 217
Call ... 217
Greenworth ... 219
Kenaz ... 218
Relief ... 219
Sepolis ... 220

7's & 4's.
Richardson ... 213

7's, 8's & 7's.
Homeville ... 222

7's, 6's & 8's.
Home ... 230
Phuvah ... 147

8's & 4's.
Allegheny ... 222
Mehta ... 74
Walsh ... 214
Weep not for me ... 181

8's, 7's & 4's—Pec.
Ocean ... 214

8's, 6's, 4's & 5's.
Bethlehem ... 227

8's, 3's & 6's.
Evening Devotion ... 184

8's.
Bellows Falls ... 83
Madison ... 217
Peirce ... 220

8's & 9's.
Bellows Falls ... 83
Canaan ... 122
Peirce ... 220

8's & 6's—Peculiar.
Cedron ... 80

8's & 6's.
Lanesboro' ... 96
Tappan ... 120
Unity ... 134

8's, 7's & 6's.
Beecher ... 212

8's, 6's & 8's.
Jordan ... 106

8's, 6's & 4's.
Phuvah ... 147
Unity ... 134

9's & 8's.
Keene ... 226

10's.
Savannah ... 220

10's, 6 lines.
Savannah ... 220

10's & 11's, 6 lines.
Greenleaf ... 221

10's & 11's.
Conder ... 226
Lyons ... 225
St. Michael's ... 224

11's & 8's.
Jewell ... 214
True ... 228

11's & 5's.
Greenleaf ... 21

11's & 9's.
True ... 228
Wesley ... 221

11's & 10's.
France ... 224
Folsom ... 231
Hymn ... 230

11's.
Bennett ... 229
Cana ... 224
Conder ... 126
Frederick ... 231
Hinton ... 223
Montgomery ... 222
Portuguese Hymn ... 226
The martyr's death song 227

11's & 12's.
Montgomery ... 222

12's.
Scotland ... 229

12's & 11's.
Hague ... 223
The martyr's death song 227

12's, 11's & 8's.
Conder ... 226

INDEX TO THE ORATORIO OF ABSALOM.

ABSALOM ... Tenor.
JOAB (*David's General*) ... Tenor.
TAMAR (*Sister to Absalom*) ... First Soprano.
DAVID ... Base.
MESSENGER ... Baritone.
MERAB (*Attendant of Tamar*) ... Second Soprano.

People, Warriors, Travellers, Priests, &c., &c.

Ah see now the sacrifice—Quartett ... 309
Arm, arm, ye brave—Aria ... 331
Battle song ... 337
Bow down thine ear—Solo and Chorus ... 326
Forgive, my brother—Duet ... 305
For thou only art the Lord—Chorus for seven voices ... 311
Go forth to the mount—Solo and Chorus ... 278
God of morning—Solo and Chorus ... 301
Glory be to God—Chorus for male voices ... 310
Hail, Judea—Duet ... 313
Hail, hail, Judea, happy land—Chorus ... 315
Hear those soothing sounds—Quartett and Chorus ... 308
Hence let us flee away—Solo and Chorus ... 330
Hear Jehovah—Obligato base and Chorus ... 324
How amiable—Quartett and Chorus ... 312
How shall I tell the tidings—Recit. ... 324
How can my brother—Recit. ... 305
Lovely is Zion—Aria ... 317
On to battle—Chorus for male voices ... 338
Our feet shall stand—Solo and Chorus ... 363
O tribes of Israel—Recit. ... 302
Sacred peace, celestial treasure—Chorus ... 286
See the conquering hero comes—Duet and Chorus ... 341
Sing unto God—Quartett and Chorus ... 320
Spare my brother, though so erring—Duet ... 335
Steel, steel my heart for battle—Aria ... 337
The hallelujah chorus ... 342
The lament—Aria and Chorus ... 328
Though the sinner bloom—Obligato Solo and Chorus ... 356
We come in bright array—Chorus ... 833

Addoms 211
Africa 81
Ainsworth 165
Alabama 88
Alfreton 65
Albany 79
All-Saints 68
Aldane 49
Alpheus 32
Alexander 61
Alway 62
Alleghany 222
Aldwinkle 99
Amena 62
America 215
Ann 210
Amirah 70
Amity 188
Amon 194
Amphas 205
Amsterdam 217
Antigua 72
Angel's Hymn 43
Anglesey 59
Antioch 27
Anthon 81
Apelles 184
Appleton 44
Aruheim 29
Are 68
Arundel 116
Arlington 123
Archdale 146
Armenia 151
Ardor 162
Ash 26
Assorance 87
Attitude 85
Autumn 174
Averack 148
Bath 58
Bangor 126
Baler 126
Balerma 143
Baroy 125
Barnes 156
Beulah 64
Berwick 37
Beverly 61
Bergen 64
Berrondsey 216
Beecher 212
Beethoven 128
Belief 114
Bellows Falls 83
Baltimore 160
Belknap 163
Bennett 229
Benevento 195
Bethuno 204
Bethlehem 227
Bethesda 192
Bishop 167
Blendan 50
Boylston 156
Bolton 61
Bowring 47
Bromley 55
Brighton 84
Brenner 195
Britton 51
Brewer
Bristol 60
Brower 82
Brimdale 153
Bloomsgrove 137
Bradford 107
Brattle Street 134
Bray 107
Bridgeton 131
Burger 118
Burford 141
Burlington 143
Burton 29
Buckfield 71
Call 217
Carson 66
Castle Street 51
Calcutta 85
Campmount 117
Canterbury 122
Cana 224
Canaan 122
Cambridge 139
Cantique 112
Carmel 158
Cedron 80
Christian Farewell 32
Champney 55
China 90
Chester 151
Christmas 109
Chapin 164
Christmas Hymn 196
Clark 199
Clapton 156
Clarendon 131
Clifford 100
Clinton 182
Coan 146
Colchester 95
Coronation 118
Corner 144
Conover 83
Conder 226
Conway 96
Coventry 95
Complaint 38
Communion 56
Costellow 43
Courtney 78
Coleraine 63
Corelli 174
Cove 200
Crimbrook 155
Creation 72
Crimme Street 215
Cuzzens 95
Dallas 194
Dalston 186
Danvers Plains 41
Danton 66
Dante 145
Darwell 188
Desire 102
Devizes 104
Dedham 120
Denton 152
Deighton 163
Dismission 56
Dinsmore 131
Dirge 228
[illegible] 151
[illegible] 94
Dothan 48
Doane 221
Doddridge 171
Doobt 182
Dover 169
Dumbarton 57
Duke Street 65
Dundee 129
Dublin 210
Dwight 159
Eden 30
Edmeston 94
Edinboro' 165
Effingham 66
Elam 45
Ellenthorpe 55
Elo 214
Eloden 84
Elorice 57
Eloah 169
Elathan 117
Ella 125
Elizabethtown 132
Elmswood 165
Eliot 178
Enon 144
Enfield 114
Enlock 190
Entreaty 31
Epher 158
Ero 24
Ezrom 138
Essex 194
Etaeo 58
Evans 201
Eve 198
Evening Devotion 184
Evening Song 140
Evening Hymn 34
Exaltation 173
Faith 174
Farland 178
Fairmount 54
Farmer 69
Fanshaw 60
Farrant 128
Fear 106
Field 94
Fiske 157
Firth 177
Forema 54
Fountain 148
Folsom 231
France 224
Frankfort 213
Franklin Square 179
Frederick 231
Fuge 111
Gabriel 193
Garland 143
Gardner 175
Geneva 145
Germany 67
Gersham 70
Gethsemane 185
Gilgal 89
Give 105
Gilead 93
Glencove 136
Glenary 159
Glenwood 160
Golden Hill 173
Good Shepherd 51
Grandeur 40
Green Mountain 203
Greenleaf 221
Greenville 211
Greenwich 39
Greenwood 206
Greenworth 219
Gratitude 46
Greeley 186
Hall 33
Haddam 190
Hague 223
Hamilton 50
Hamburg 77
Hackensack 162
Hamath 94
Hamar 89
Hammond 197
Handel 104
Hanford 186
Harp 100
Harvest Hymn 215
Hahor 110
Halah 129
Haven 121
Head of the Church 223
Henry 95
Heber 95
Henderson 109
Hebron 69
Headley 36
Heath 214
Hemans 183
Helmsley 208
Hermes 206
Hezron 172
Hiller 94
Hinswall 200
Hinton 223
Holham 191
Home 230
Homeville 222
Howard 96
Horeb 141
Hope 49
Hobart 170
Hudson 161
Husband 179
Huram 167
Huren 190
Huntington 168
Hummel 114
Hyde Park 53
Hymn 230
Imlah 46
Inverness 119
Invitation 28
Ipswich 196
Italian Hymn 216
Izhar 71
Jazer 130
Jerusalem 100
Jefferson Street 83
Jerrah 36
Jewell 214
Joy 73
Jordan 105
Josan 97
Jotham 147
Jukson 152
Judah 52
Judd 179
Kedar 157
Kenam 156
Kendall 113
Keene 226
Kenath 199
Kenaz 218
Kennope 34
Kerlorah 58
Kingston 25
Kingsbridge 75
Knapp 202
Krebs 139
Lanesboro' 96
Laight Street 99
Lex 150
Lemane 121
Lenox 191
Lebanon 92
Leyden 35
Limehouse 64
Libnah 57
Lisbon 175
Little Marlboro' 159
Liverpool 145
Louvan 78
Loving-kindness 42
Love 107
London 112
Lowell 201
Loton 76
Lummus 127
Lother 171
Lotzen 127
Lyons 225
Lynsen 169
Madrid 203
Madison 217
Marlboroogh 91
Malta 101
Marlow 101
Maternal Song 98
Martyrdom 119
Mahanaim 40
Marsden 311
Marshall 47
Massachusetts 76
Mahli 70
Manahath 209
Mattison 74
Machir 86
Matelind 154
Mackin 172
McElrath 188
McLean 169
McGreil 151
Mendon 26
Meldrom 24
Medway 38
Mehta 74
Medes 119
Metcalf 170
Merey 211
Meath 93
Memphis 101
Medes 119
Media 123
Mear 132
Meriden 124
Merton 134
Melbourne 137
Miles' Lane 91
Milo 23
Miller 27
Minot 187
Milan 218
Missionary Hymn 216
Missionary Angel 225
Missionary 69
Monmooth 39
Morning Hymn 33
Montgomery 222
Moravian 111
Moriah 138
Mornington 168
Moont Calvary 196
Mozart 202
Musette 164
Nazareth 65
National Psalm 44
Naman 75
Navarin 109
Newbury 187
Newcourt 88
Newton 206
New Jerosalem 127
New-Year 223
Netherburg 167
New-Sabbath 60
Neginoth 30
Norrie 92
Norman 184
North Danvers 132
Noyes 127
Nohah 113
Northfield 140
Norton 150
Nuremborg 42
Oberon 183
Ocean 214
Ohab 97
Olmotz 176
Olivet 47
Old Hundred 52
Old Ninety-seventh 78
Omri 113
Ope 75
Orland 67
Ordination 48
Oranus 116
Orwell 129
Ortonville 142
Oren 185
Rutledge 194
Rotgers Street 23
Rutledge 194
Russia 25
Ryant 42
Savannah 220
Sacramento 193
Salvation 45
Salem 105
Safford 175
San Francisco 165
Sanger 158
Salma 176
Saragossa 207
Scotland 229
Scudder 214
Sears 60
Seasons 36
Selena 85
Seymour 115
Semple 149
Sepolis 220
Pettit 41
Penitence 43
Peckham 154
Philharmonic 45
Phovah 147
Phillips 93
Phorbe 213
Piety 91
Pilgrims' Church 149
Pilesgrove 63
Platt 108
Playford 44
Placida 204
Pleyel's Hymn 193
Portugal 43
Pomfret 44
Pomeroy 184
Poor 207
Portogoese Hymn 226
Poughkeepsie 157
Power 160
Prayer 168
Prospect 102
Quito 76
Rabena 68
Rakem 86
Ramoth 92
Raptore 182
Ray 189
Rehfeld 149
Remona 108
Restore 187
Revelation 111
Retreat 25
Rehabiah 35
Reliance 50
Relief 219
Redemption 79
Refuge 49
Railside 191
Richardson 213
Richmond 91
Rochester 105
Roby 139
Romaine 218
Roselale 30
Rothwell 65
Rockland 192
Rock of Ages 197
Rogers 200
Rutledge 194
Rotgers Street 23
Rutledge 194
Russia 25
Topsfield 146
Todd 114
To-day 181
Trias 133
Triumph 191
Transport 115
True 228
Truro 49
Tranquillity 60
Tremper 212
Turin 201
Turnbull 52
Tyre 171
Unias 77
Unity 134
Union 202
Urimas 123
Uxbridge 56
Shiloh 93
Sheba 135
Shady Rill 142
Shirland 161
Sheburn 70
Shoel 59
Silver Street 155
Siloam 110
Sing-Sing 122
Sidney 136
Sicilian Hymn 210
Skidmore 108
Smithville 138
Solway 102
Sorrow 73
Southampton 174
Spring 98
St Brides 176
St. Thomas 160
St. Peter's 37
St. Paul's 81
St. Helen's 84
St. Martin's 103
St. Michael's 224
St. Ann's 110
St. John's 133
St. Mary's 152
St. David 142
St. Louis 193
Sterling 42
Stonefield 79
Surry 82
Sommons 228
Sonbury 177
Sotton 199
Swanwick 117
Synod 209
Tamar 93
Tamworth 206
Tappan 120
Tallis 99
Talmar 204
Temple 37
Thalmer 124
Thacher 161
Thanksgiving 197
Thermutis 192
The martyr's death song 227
The Missionary 205
Titude 202
Tioga 170
Timesbury 46
Tillinghast 77
Tolland 140

GENERAL INDEX OF TUNES.

Van Zandt 120
Vergal 130
Vermont 53
Vienna 178
Virginia 81
Ward 71
Ware 72
Warren 55
Warsaw 189
Warwick 97
Wallace 135
Watchman 172
Walsh 214
Weep not for me 181
Webster 163
Wenzel 177
Westminster 166
Weston 163
Westford 119
Wesley 221
Weeks 12
Wenham .... [illegible]
Wells .... 7[illegible]
Winchester .... 31[illegible]
Windham 62
Winchelsea 28
Winter 133
Windsor, or Coleshill 135
Wilmot 203
Worthing 209
Woodhull ....
Woodstock ....
Woodvale ....
Woodworth ....
Wonder ....
Wyoming ....

INDEX TO ANTHEMS, QUARTETTS, CHORUSES, CHANTS

Although the Fig-tree 246
And ye shall seek me 232
Awake, ye saints, to praise 118
Bow down thine ear 226
Bridal Hymn 143
Cast thy burden on the Lord 250
Children of the Sabbath school 253
Christ stilling the tempest 263
Come let us anew 223
Come let us lift our joyful eyes 115
Come, ye disconsolate 130
Cry aloud, spare not 282
Evening Hymn—Duet and Chorus 239
Evening, morning, and at noon 270
For thou only art holy 311
From the rising of the sun 262
Glory be to God 310
God of morning and of evening 301
Go forth to the mount 278
Go proclaim the gospel 243
Hail Judea, happy land 315
Hark, what mean those holy voices 268
Hark, how the feathered warblers sing 130
Heaven is our home 289
He dies, the friend of sinners 73
He was despised and rejected 271
Holy Lord God of hosts 273
How amiable are thy tabernacles 312
How beautiful upon the mountain 240
I had a gem, 'twas given 290
I have set watchmen upon thy walls 280
I heard a voice from heaven 279
I know that my Redeemer lives .... [illegible]
I will arise ....
I would not live alway ....
My mother's bible 251
My shepherd will supply 137
O be joyful in the Lord 254
O Lord, we trust in thee 265
O that my ways were directed 267
Peace be to this habitation 272
Peace on earth, a Saviour's born 256
Peace, troubled soul 27
Praise the Lord, all ye nations 264
Prayer for the heathen 245
Remember the poor 276
Rock of ages cleft for me 197
Sacred peace, celestial treasure 286
Sing unto God 320
Softly fades the twilight 198
Stand up, my soul 84
Sweet peace 237
Swell the anthem 197
Swell the full chorus 284
The hallelujah chorus 342
The breaking waves dashed high 249
The orphan's prayer 248
The Lord is in his holy temple 244
The seaman's prayer 236
The church's welcome 259
The law of the Lord is perfect ....
The Lord hath given and the Lord ....
The Christian on earth ....
The widow's prayer ....
The missionary ....
The song of ....
The ....
Weep not for me 181
What equal honors shall we bring 59
With full-voiced choir resounding 233
With garlands be the altar crowned 238
With hallelujah's voice 247
Yes, my native land, I love thee 205

CHANTS.*

Arise, O Lord, into thy rest ....
As for man, his days are as grass ....
Bless the Lord, O my soul ....
Blessed be the Lord God ....
Blessed are the poor in s ....
Blessed is he that consid ....
Blessed are the dead w ....
Blessing and honor ....
Blow the trumpet in ....
Deathless spirit, no ....
Delay n ....
Friend ....
Fro ....
O for a ....
O Lord, ...
O prai ....
O sing ....
Our ....
Our ....
Ou ....
P ....

X—Comprising all the Odd Metres in common use, with appropriate music.

(The letter *a* denotes the first tune on a page, *b* the second, *c* the third, &c.)

200c
184d
220a, 217a
217c, 219
220b
repeat-
c
How wondrous and···226a, 224c, 225c
How firm a foundation·226c, 224c, 223c
How sweet on thy···83c, 222a
How lovely the place···231a, 224c
How sad is my state···229
How shall I walk···182, 1
How weak the thoughts···20b
How sweet is the Sabbath···223c
How shall a lost···220a
How honored···a, 231a
Hosanna to Jesus···c, 225c
have fought the···227a
love the volume···83, 88, 86
would not live···231, 24b
and my house···82, 183, 184
think when I ad···221a, 228
ill hearken···217c, 219
de—L. M., 6 lines
darkness and sorrow···83c, 217a
lessness···220c
ngs of sublime···221a, 228b
me of tribulation···202a, 218c
ath our friends···183, 184
will I never leave···209c
let thy pitying···217c, 218b
ke all the glory 225b, 228c, 223c
ou art···20b
nd of···217a, 219a & b
hast···217c, 219
the···217c, 219
···217c, 219
···220b
repeating
217c
7's
60
2
How wondrous and···226a, 224c, 225c
How firm a foundation·226c, 224c, 223c
How sweet on thy···83c, 222a
How lovely the place···231a, 224c
How sad is my state···229
How shall I walk···182, 1
How weak the thoughts···20b
How sweet is the Sabbath···223c
How shall a lost···220a
How honored···a, 231a
Hosanna to Jesus···c, 225c
have fought the···227a
love the volume···83, 88, 86
would not live···231, 24b
and my house···82, 183, 184
think when I ad···221a, 228
ill hearken···217c, 219
de—L. M., 6 lines
darkness and sorrow···83c, 217a
lessness···220c
ngs of sublime···221a, 228b
me of tribulation···202a, 218c
ath our friends···183, 184
will I never leave···209c
let thy pitying···217c, 218b
ke all the glory 225b, 228c, 223c
ou art···20b
nd of···217a, 219a & b
hast···217c, 219
the···217c, 219
···217c, 219
···220b
repeating
217c
7's
60
2
My days, my weeks···183, 184
My Shepherd's mighty aid···222, 249
My heart is pierced···202a, 216c
My soul full···223c
No need of the sun···220a, 217a
None is like···217b, 219
Not to our names, thou···221b, 220c
Now, e'en now···217c, 219
Now be the gospel···202a, 216b
Now Jesus our···229b
Once more before we···187b
Onward speed···225a
Oft I in my heart···217c, 219
On Thibet's snow···208a, 216c
O praise ye the Lord···224c, 225c
O come, let us sing···220a, 217a
O what is earthly pleasure 216c, 218a
O Jesus, in pity···217a, 220a
O Jesus divine···224c, 225c, 227b
O thou in whose presence··225b, 221a
O Lord, I will praise··223c, 224c, 225c
O weep not for the joys·96c & d, 120b
O great is Jehovah···221a
O Shepherd of Israel···217a, 220a
O come to the fountain···217a, 220a
O worship the King···224c, 225c
O thou that hearest the prayer 182, 183
O thou whose···217a, 220a
O holy Lord···215, 216
O thou who hearest prayer···214f
O what is life···165b, 188b
O how happy are they···221a, 227a
O tell me no more···226a, 231a
O join ye the anthems···227b, 223c
O what shall I do···224c, 225c
O when shall we sweetly··220a, 217a
O glorious hope···182, 183, 184
O love divine···182, 183, 184
O Israel, who is···184, 185c
O Lord, in sorrow···182, 183
O thou who hast···182, 183, 184
is rebellious··182, 183, 184
od···182, 183, 184
nner···217a, 220a
···223c
···223c
···223c
My days, my weeks···183, 184
My Shepherd's mighty aid···222, 249
My heart is pierced···202a, 216c
My soul full···223c
No need of the sun···220a, 217a
None is like···217b, 219
Not to our names, thou···221b, 220c
Now, e'en now···217c, 219
Now be the gospel···202a, 216b
Now Jesus our···229b
Once more before we···187b
Onward speed···225a
Oft I in my heart···217c, 219
On Thibet's snow···208a, 216c
O praise ye the Lord···224c, 225c
O come, let us sing···220a, 217a
O what is earthly pleasure 216c, 218a
O Jesus, in pity···217a, 220a
O Jesus divine···224c, 225c, 227b
O thou in whose presence··225b, 221a
O Lord, I will praise··223c, 224c, 225c
O weep not for the joys·96c & d, 120b
O great is Jehovah···221a
O Shepherd of Israel···217a, 220a
O come to the fountain···217a, 220a
O worship the King···224c, 225c
O thou that hearest the prayer 182, 183
O thou whose···217a, 220a
O holy Lord···215, 216
O thou who hearest prayer···214f
O what is life···165b, 188b
O how happy are they···221a, 227a
O tell me no more···226a, 231a
O join ye the anthems···227b, 223c
O what shall I do···224c, 225c
O when shall we sweetly··220a, 217a
O glorious hope···182, 183, 184
O love divine···182, 183, 184
O Israel, who is···184, 185c
O Lord, in sorrow···182, 183
O thou who hast···182, 183, 184
is rebellious··182, 183, 184
od···182, 183, 184
nner···217a, 220a
···223c
···223c
···223c
Return to the guide···217a, 220a
Rise, my soul···217c, 219
Rock of Israel···217c, 219
Roll on thou···202a, 218c
Sad pilgrim of Zion···231a
Saviour, the world and mine···220b
Saviour, I thy word believe···220b
Saviour, see me···217c, 219
Saviour, now···217c, 219
Saints obey your···214d
See day-light···229b
See the Lord···217c, 219
See the gospel···217c, 219
See the fountain···214d
See how the wicked···202a, 218c
Servants of the···214d
Shepherd, while thy flock···184d
Sing hallelujah···106a
Sinner, stop···219
Sing praise to···187b, 202a
Sound, sound the truth···215, 216
Sometimes a light···213b
Sufferers of the cross···214d
Son of God···217c, 219
Star of peace···214c
Stand, the Omnipotent···217c
Still, Lord, I languish···183, 184
Stop, poor sinner···217c
Sweet rivers of···202a, 218c
That awful message···249
The God of harvest praise···215
The mellow eve is gliding ··218b & c
The winter is over and···220a, 217a
The Lord the Sovereign, sends··220c
The God of Abraham·222a, (Vienna) 249
The Lord is my···222c, 223c, 226c
The Prince of salvation···226a
The breaking waves dashed···249
The Lord is great! ye hosts of··214a
The voice of free grace···223b, 231a
The gloomy night of···180a, 216c
The God of glory sends···220c, 221b
The rosy light is dawning··202a, 216c
The Lord of glory reigns···220c, 221b
The Lord Jehovah reigns···186
The morning light···202a, 218c
The leaves around me···216c, 218b
[illegible] moment a sinner···220a, 217a
[illegible] our God···231a
[illegible] reigns···222, 249
···223c
···187b
Return to the guide···217a, 220a
Rise, my soul···217c, 219
Rock of Israel···217c, 219
Roll on thou···202a, 218c
Sad pilgrim of Zion···231a
Saviour, the world and mine···220b
Saviour, I thy word believe···220b
Saviour, see me···217c, 219
Saviour, now···217c, 219
Saints obey your···214d
See day-light···229b
See the Lord···217c, 219
See the gospel···217c, 219
See the fountain···214d
See how the wicked···202a, 218c
Servants of the···214d
Shepherd, while thy flock···184d
Sing hallelujah···106a
Sinner, stop···219
Sing praise to···187b, 202a
Sound, sound the truth···215, 216
Sometimes a light···213b
Sufferers of the cross···214d
Son of God···217c, 219
Star of peace···214c
Stand, the Omnipotent···217c
Still, Lord, I languish···183, 184
Stop, poor sinner···217c
Sweet rivers of···202a, 218c
That awful message···249
The God of harvest praise···215
The mellow eve is gliding ··218b & c
The winter is over and···220a, 217a
The Lord the Sovereign, sends··220c
The God of Abraham·222a, (Vienna) 249
The Lord is my···222c, 223c, 226c
The Prince of salvation···226a
The breaking waves dashed···249
The Lord is great! ye hosts of··214a
The voice of free grace···223b, 231a
The gloomy night of···180a, 216c
The God of glory sends···220c, 221b
The rosy light is dawning··202a, 216c
The Lord of glory reigns···220c, 221b
The Lord Jehovah reigns···186
The morning light···202a, 218c
The leaves around me···216c, 218b
[illegible] moment a sinner···220a, 217a
[illegible] our God···231a
[illegible] reigns···222, 249
···223c
···187b
Thun who hast···217c
Thou God of power···183, 184
Thou great mysterious···183, 184
Though troubles assail···225c, 224c
Though wicked···84
Though nature's strength···222, 249
Thuugh the day···205b
Through thy protecting···228a, 214f
Thy mercy, my God···231a, 226a
Thy mercy, my God···227
Thy faithfulness···214
Time is winging···219
'Tis finished···231a, 227b
To bless the Lord···221b, 220c
To Jesus, the crown···83c, 220a
To the hills···217c, 219
To the heaven···217c 219
To-day the Saviour···222a
To thee, my God···202a, 218c
To thee, O blessed···202a, 218c
To God the mighty···189
Thy mercy heard···182, 133
Vain, delusive···217c, 219
Vital spark of···196c
Watchman, tell us···227
Wake, wake, the voice···228c
Watchmen, onward···212c
Wake, isles···223, repeat last strain.
We bring no glittering···208
Weep not for···181
We'll not give up···202a
What sight on earth···202a, 218c
What soft delight···220c
What now is···220a
What think ye···217a
When shall the voice···218c
When the spark of···181, 214b
When shall···228, 214f
When thy harvest···207a
When test by the···229a
When I can trust···188
When, through the torn sail···228b
When the vale of death···213a, 211b
When the blest day···183, 184
When we pass···8's & 7's, 6 lines
When I behold···188b
When first I found···202a, 216c
When the midnight···193c
When God in wrath···156
Where two or three···184, 185, 183
Where shall true···222a
Why should gloomy···218a, 217c
Why that soul's···214
Why that look···262, omit 1st note.
sinks my soul···202a, 218c

Joel

28 PARK ROW, (Opposite the Astor House,) NEW YORK,

OFFERS FOR SALE, WHOLESALE AND RETAIL, THE FOLLOWING CHOICE MUSIC BOOKS.

THE DULCIMER;

OR, THE NEW YORK COLLECTION OF SACRED MUSIC

BY PROF. I. B. WOODBURY.

This work is acknowledged to be the most complete collection, both as to variety and number of tunes, ever yet published. It represents TWO HUNDRED of the first composers in the world, contains nearly 1000 compositions, 75 different meters set pieces for all occasions of public interest, such as *Installation, Dedication, Ordination, Burial of the Dead, Thanksgiving, Opening and Close of Service, Christmas, &c.*

It contains a complete theory for learning the *Organ, Piano, Seraphine,* and *Melodeon,* by figures, instructions in chanting and varying the meters, a large number of sacred ballads and duets for these instruments, and, in addition to an extraordinary amount of new music, contains *every old tune of any worth* ever used in this country. In the Elements are to be found many beautiful melodies and rounds, set to words, and designed to interest singing schools and classes. There is a chorister's index of first lines of all the odd-meter hymns of every Hymn-book in use, with one or more tunes affixed to each.

The work contains also a complete Oratorio, arranged for small Societies, the music of which is chiefly from *Handel, Haydn, Hummel, Beethoven, Romberg, Felicien David.* This feature in the work is new, and adds materially to its value.

The demand for this book is the best testimonial of the public favor. During the brief period of its existence

it has passed through Nine Editions, numbering 50,000 copies, and the Tenth, of 24,000, is now in press.

LIBER MUSICUS; OR, THE NEW YORK ANTHEM BOOK:

Comprising ANTHEMS, CHORUSES, QUARTETTS, TRIOS, DUETS, SONGS, &c. New edition. By I. B. WOODBURY.

Constituting, it is believed, the most complete collection of choice Music ever yet published in this country.

ANTHEMS, SENTENCES, AND SELECT PIECES.—This portion of the work is very attractive. It includes pieces for the Festivals of Christmas, Thanksgiving, and Easter; Commencement and Close of the Year; for Funerals and Fasts: Installations, Dedications, Sunday-school Anniversaries, Temperance Celebrations, Missionary Meetings, Concerts of Prayer, Communion, Opening and Closing of Divine Service and Concerts. Most of the pieces are new; and while their simple melody and ease of performance peculiarly adapt them to the wants of the smaller choirs, they are all that the largest can require.

HEAVY CHORUSES FROM THE CELEBRATED MASTERS.—Here will be found selections from *Handel, Haydn, Mozart, Romberg, Rossini, Zingarelli,* and others, including their most celebrated Choruses; such as "Glory be to God," "Night's Shade," "Now elevate the Sign of Judah," "How excellent," &c., to which the symphonies are inserted in full.

MISCELLANEOUS SONGS, BALLADS, AND DUETS.—In this department will be found about twenty Songs and Duets, arranged for the Piano-forte, Organ, Seraphine, and Melodeon, in such a manner that the accompaniment may be performed by those who play but little.

QUARTETTS AND TRIOS.—A large number of Quartetts, &c., have been added, the words and music being carefully adapted for use in the family circle.

In a word, we have endeavored to make the "LIBER MUSICUS" a complete library of the rarest and choicest music—a book that no singer will dispense with.

THE CHORUS GLEE BOOK, 3d Edition;

Containing GLEES and CHORUSES from the most celebrated Operas, arranged in a simple and chaste manner.

QUARTETTS for the social circle; about twenty of which are from the pen of Mr. Hastings, prepared expressly for this work.

The TRIOS, DUETS, and SONGS are selected from the most celebrated foreign and American composers, among which will be found some of Jenny Lind's choicest melodies. Most of the pieces may be sung as Solos, with or without the Piano-forte accompaniment.

THE MELODEON AND SERAPHINE.

A new and complete book of instruction for the above instruments is now published. It contains instructions in thorough bass, a system of fingering for these instruments, about fifty beautiful melodies harmonized for beginners, and nearly one hundred Interludes and Voluntaries for the organ, and adapted to the most beautiful tunes in the Dulcimer; forming the most complete instruction-book ever published. Price 25 cents single, with the usual deduction in quantities.

THE YOUTH'S SONG BOOK—Revised.

This exceedingly popular work has been thoroughly revised, and greatly enriched by the addition of about twenty songs of rare excellence, yet simple, and adapted to the wants of children and youth. Price 25 cts. single, and at liberal discount per dozen or quantity.

SUNDAY SCHOOL SINGING BOOK.

This popular work also appears in a new edition, having been thoroughly revised and corrected. It contains one hundred and sixty hymns, with appropriate music. Price $1.50 per dozen.

THE AMERICAN MONTHLY MUSICAL REVIEW,

EDITED BY MR. WOODBURY,

Each Number containing six pages of Original Music, Price 50 cts. per annum, *in advance.*

The second volume commenced with January number of this year. No pains or expense will be spared to make this periodical acceptable to the public. Five thousand copies are now published monthly, and the list is rapidly increasing. *Orders addressed to the Publisher, 28 Park Row, inclosing the subscription, in advance, will be met with prompt attention.*

F. J. H. is also extensively engaged in publishing Educational Works for Schools, Academies, and Colleges, and will always be happy to see teachers, and all who are interested in the subject of education, at his rooms.